SQUARE DANCING

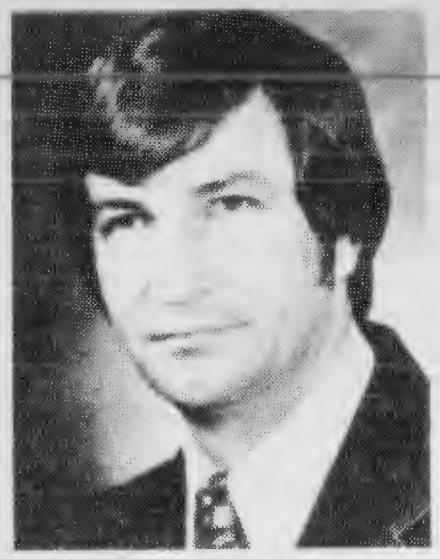
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Big Things to Come . . .

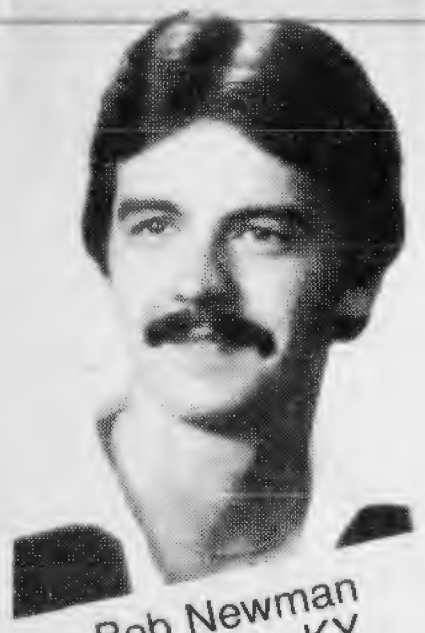
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

The Sandpipers of Encinitas have a small but enthusiastic class. We have tried to avoid the term "beginners" and refer to our future club members as "new dancers." They seem to appreciate this. Coincidentally your article on gimmicks appeared at the same time our new dancers were introduced to Rip 'n Snort. The next class they learned Susie Q and in the third lesson they had Grand Square. Our teacher/caller, Ken Lint, does a fantastic job.

Gran Cheetham
Carlsbad, California

Dear Editor:

We believe Public Law 97-188 will give clubs clout in obtaining school facilities at more reasonable rates to dance the National Folk Dance. If HR 6912 does not make it through before the 97th Congress adjourns, a new bill will be presented in the 98th to make the designation — National Folk Dance — permanent.

George and Ann Holser
Aptos, California

Dear Editor:

Frances and Morris Rosenberg have moved to Pintung Hsien Taiwan, and are anxious to start a square dance group there. They have bought your Fundamentals of Square Dancing Instructional Series to start with. When we were in Taiwan we danced with the Ding How group in Taipei. Ninety percent of the members are Chinese and they made us very welcome.

Fred and Dorothy Murdock
San Mateo, California

Dear Editor:

Please note the new official mailing address of the European Callers and Teachers Association: Rudi and Heidi Mennes, 8916 Penzing/Oberbergen, West Germany. This will be good until 1985.

Rudi Mennes
West Germany

Dear Editor:

Is there a club dancing to records and tapes who would be interested in some 1,200 and 1,800 foot reels with a whole evening of danc-

Please see **LETTERS,** *page 55*

SQUARE DANCING

(ISSN 0037-2889)

OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXXV-NO. 1

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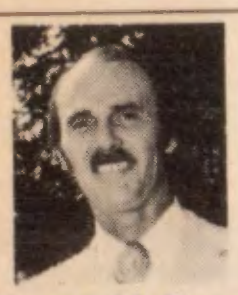
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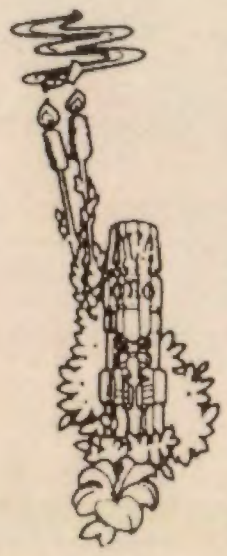
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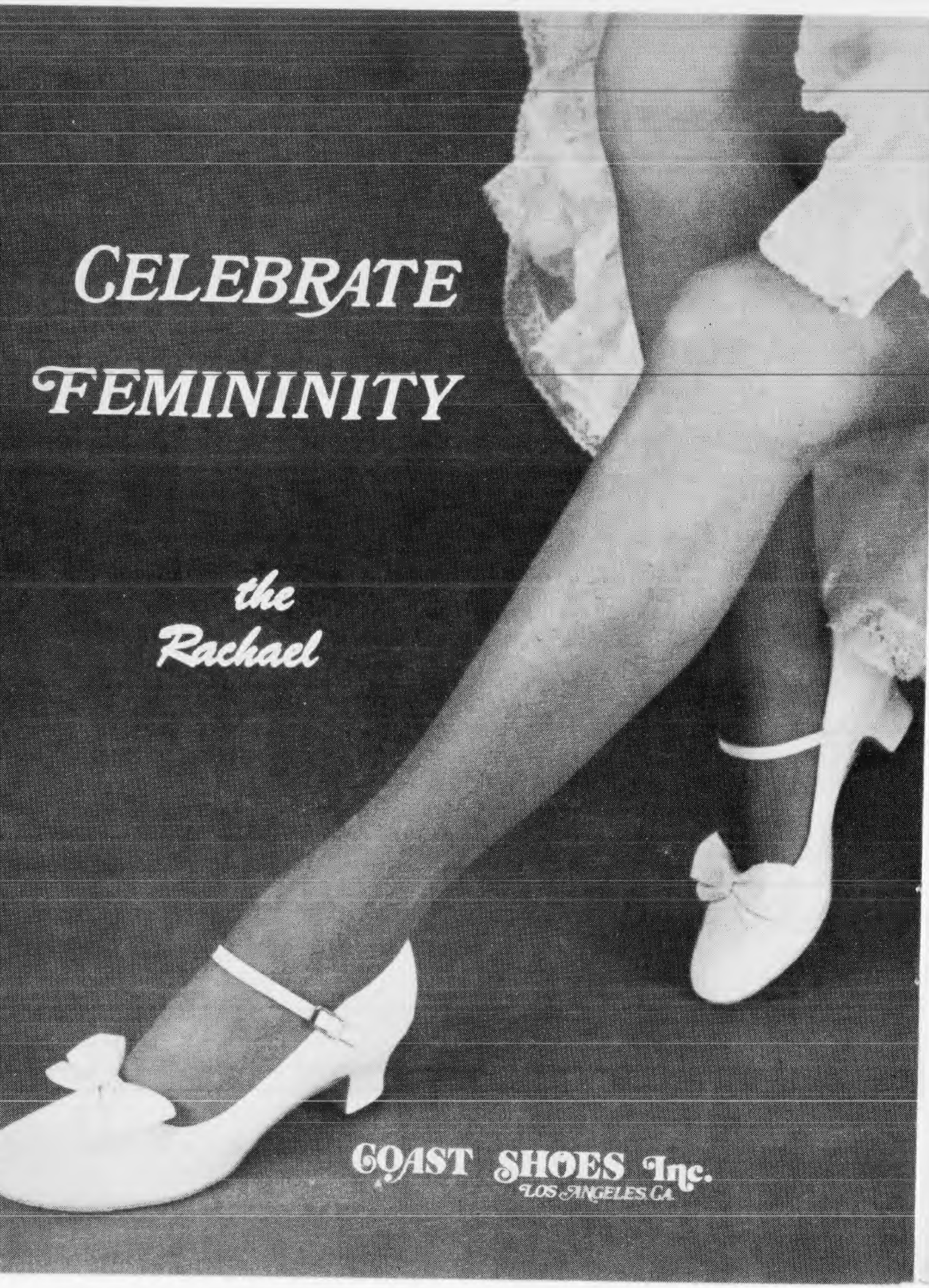
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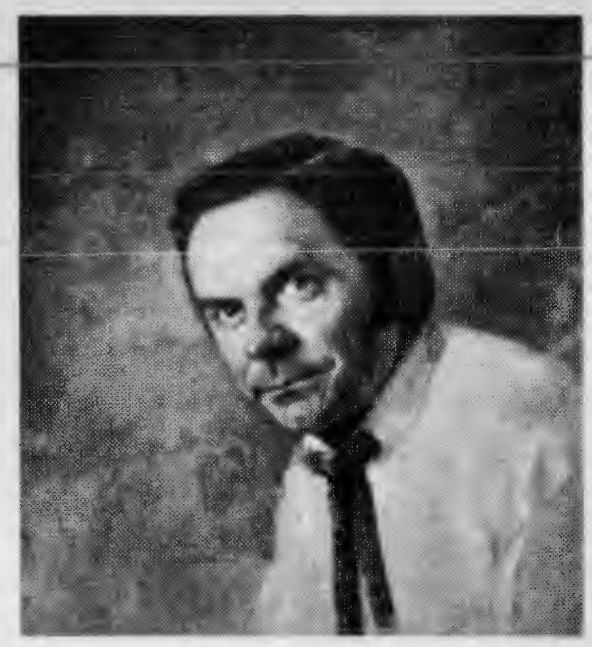
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SQUARE DANCING . . . 1983



by Dave Taylor, Naperville, Illinois

THE GROWTH PATTERN OF American square dancing, however cyclical, has had a history of steadily increasing participants. In the late 1920's and early 1930's square dancing offered people a chance to revive a part of their cultural heritage. It offered active people the opportunity to be participants, which is the unfulfilled fantasy of all spectators. The timing was right. Americans were losing the ability to entertain themselves. Since that time, the growth each year has been small but steady.

Interestingly enough, this revival occurred during the depths of one of the worst economic depressions in our country's history. The sharper increases in square dancing, since that time, have taken place during the first signs of recovery of a recession. Currently, the economic indicators have not been encouraging. Nevertheless, this generation is beginning to add entertainment to its list of human basic needs. We can prosper by learning from our history. The time is ripe! I personally believe that the indicators point to the greatest year of potential growth in the history of square dancing. It all depends on whether or not we are strong enough and intelligent enough to institute *change*. We must change our philosophy. We must change our priorities. We must change our thinking toward the teaching of new dances. We must address ourselves to the needs of the potential square dancer. This would be the most drastic change.

The majority of club officers and callers focus their priorities on the needs of the club. The class is viewed as a means of solving the club's financial problems or enhancing its financial position. As a result, almost every class in the country has been accelerated to expose the class to an expanded number of basics in a shorter period of time. This clearly ignores the needs of the new dancers.

Club officers and callers are aware that Callerlab has recommended 41 lessons for the exposure of the Mainstream basics and suggests as much as a year's experience before considering the Plus level. These recommendations are ignored by all but a very few. It is commonplace for clubs and callers to advertise that "Square Dancing is Fun" and then program a 25 or 30 week class that exposes the new dancer to the entire Mainstream program and most of the Plus basics. The result is a frustrated, poor performing class, a disappointed club and a caller who is criticized as a poor teacher. Only the heartiest, the determined and the serious minded have been surviving. The very same people who institute this program would be appalled and outraged if their children were exposed to this system of education by their local school teachers. Shouldn't we reverse this approach and concern ourselves with the needs of the new dancer? The new dancer should enjoy the class and look forward to each session enthusiastically. He needs to enjoy the music, the camaraderie, the ability to perform confidently and to be taught thoroughly and *slowly*.

The growth pattern of square dancing has been gradual. In 1983 we have the opportunity to make it phenomenal. This can be done if we exercise the leadership it takes to meet the needs of the new dancers and give them tender loving care. Square dancing is fun! In 1983 let us pledge to make the classes fun.

AS I SEE IT



bob osgood

January, 1983

HERE IT IS, a brand new year. What better time for starting out on new ventures, making new discoveries, trying out the unknown? Certainly the beginning of a new year is the perfect time for planning and for the square dancer it's a time to get out the calendar and schedule some events that will move you deeper into the activity.

Why not make the coming months one of discovery, a time to seek out and dance to different callers, ones you've never danced to before? You accomplish this as a bonus when you visit other clubs and classes in or out of your own area. Your adventuring will bring you in contact with dancers you've never met and along with it all will be the fun of finding out how others do things, how different clubs operate and how, although it's all one activity, the combined personality of the various groups will bring you new and different concepts of the world of square dancing.

Here are some things to add to your 1983 "Must Do" list. Plan to go to at least one festival, regional or state convention. These can be great fun whether you and your partner go it alone or whether you go with several others or make it a club project. If you haven't tried your wings with a large group before, see how much fun it can be.

The National Convention this June with well over 20,000 dancers expected, coming from virtually all corners of North America and from a number of countries overseas, will be held in Louisville, Kentucky. Plan now to attend this granddaddy of all dance events and you will suddenly become aware of the grand scope of American square dancing.

If you're going on a vacation this year, why not make it a square dance vacation? There are dozens of vacation institutes situated at some of the most beautiful locations, not only here in the USA but in Canada and in areas overseas. A cruise or a square dance tour to other countries not only brings the best of the world to your front door but allows you to enjoy it in the company of people who share the same hobby.

And, while you're about it, take a look at the Big Events calendar for 1983 that starts on page 13. It lists many of the special dances coming during the next 12 months. And, speaking of coming events, the February issue will highlight the 1983 Vacation Institutes; the March issues puts the spotlight on caller education. Those sponsoring Callers Schools only have until January 5th to get their listings in, so please don't delay. Tours and Travel listings for the April issue must be in by February 1st.

From all appearances, 1983 is going to be a fantastic year for square dancers. Be sure you get your share of the fun.

More Big Events

EVEN BEFORE THE INK was completely dry on the December issue, our choice of the 10 Big Events that helped to influence current trends in square dancing had feedback.

"How about Henry Ford and Benjamin Lovett's contributions to square dancing? What about the role of the late Ed Gilmore and others like him who helped pave the way? What about the contribution of the Overseas Dancers, etc.?"

We didn't overlook any of them. We recognize that many events and many outstanding individuals contributed greatly to the growth of square dancing but our list was just that — *our list*. Ask 100 different square dancers for their list of 10 and you'll come up with 100 different lists.

One reader asked, "The list is fine and we find no fault with it but, from a different standpoint, what were the most memorable events that *you* were a part of? Who were the most unforgettable individuals?"

Now, that's a challenge! As a start, we would say that the contributions of Lloyd Shaw influenced us personally more than any other single event or individual. Shaw changed the course of our lives just as he did the lives of many others and he inspired many things, including the birth of Sets in Order

(SQUARE DANCING Magazine) more than 34 years ago.

The Diamond Jubilee (Santa Monica, California, July, 1951) was an event that made our list of 10 and involved us directly. After all, a gathering of more than 15,000 costumed square dancers would be newsworthy at any time, but taking place in those early days of contemporary square dancing, it created impressions we are not about to forget. It was an example of what hundreds of volunteers can accomplish when working together.

We were involved in others of the 10 — the U.S. square dancing Commemorative Stamp was one and would be on our personal list as well as the general list.

There were other events, some big, some small, that remain as high spots. These hinge around special dances in unusual places, such as a square dance with the British dancers in Victoria Halls in the heart of London. Attendants, bedecked in wigs and livery, welcomed us and announced each tip. It's difficult to say who was most impressed — our dancers, who thought this was the way the British always did things, or the Britishers, who, like their American counterparts, normally danced in gyms and non-fancy meeting halls.

Another *unforgettable* would be the time that 140 of us, touring Germany, promenaded in fours across cobblestones in the great courtyard of Heidelberg castle. It was a moonlit night and for some unknown reason we started whistling the Colonel Bogey March, as we headed for a dance in the ancient ballroom. What a night that was!

Then, in 1958, 53 of us danced our way to Hawaii on the Matson liner, Lurline. If any of you recall dancing The Blue Pacific Waltz, you can envision dancing it on a ship with a noticeable roll. One of the unique movements of the round includes a type of rollaway with a half sashay, where the ladies roll across in front of the men. When doing this at sea, if the ship rolls just as the ladies do their rollaway, there is a moment of urgency — not knowing whether the roll will send the girls beyond the waiting hands of their partners, through the entry way to the ballroom, across the deck and over the side into the Blue Pacific. However, no one was lost on that cruise, which was the forerunner of hundreds of square dance cruises in the years that followed.

One recollection incites another. Memorable, on our personal list, is the time during the Kennedy years when we helped train Peace Corps volunteers so they could take the American Folk Dance with them to Africa, South America and other countries.

Fun but frustrating would be the best way to describe our experiences while working out choreography and training callers and dancers for a number of Hollywood motion pictures; satisfying and educational would be our classification while recording for Capitol Records. All of these produce vivid recollections.

There are a few episodes that rate high in personal satisfaction. Teaching the blind to square dance would be one. Taking part in what, to us, has always been the most remarkable square dance exhibition ever, would be another. There were six squares and, if we remember correctly, there was one square of young marrieds, one square of teenagers and one of preteens, a square of grandparents and great-grandparents and a square of paraplegics in wheelchairs. Then, there was one square, perhaps the most exuberant of all, made up of men and women who were totally blind — and all were dancing together to a single caller. Thinking back brings the old lump in the throat just as it did more than 20 years ago when it was featured as a part of a conference for the Association for Health, Physical Education and Recreation.

The first of anything is always the greatest. The first time we visited the Cheyenne Mountain School for one of Shaw's summer courses, the first Asilomar Vacation Institute (now in its 32nd year), the first square dance vacation institute at the Banff School of Fine Arts in Canada and the first Totemland Institute in British Columbia, were very special.

Each new class, starting in the late 1940's, when classes were a new innovation and sometimes lasted as many as 7 lessons — are very special. And when it comes to people who have played important roles, where does one start? Certainly, on our list, there are individuals who encouraged us in our early efforts at calling. Carl Myles, Ray Shaw (he was the older brother of Pappy), Jack Hoheisal, Ed Gilmore, Ralph Page, and on and on. Each association is a complete story in itself which may someday be told in As I See It.

What Are They Dancing?

EACH JANUARY we take a look at a number of programs used by different callers in various areas. Because our deadlines require we work far in advance, these programs were actually called in the fall of 1982. This year we have gone far afield and asked callers from a wide geographical distribution to share one of their recent dances. These programs are presented not to compare or evaluate but rather to let the square dance world know what is being danced, where, and to keep in touch. We thank each caller who contributed. (Round dances, where programmed, are indented.)

Sydney, Australia — St. Ives Promenade — 2 years old — 6 squares — Caller, Tom McGrath

Allemande Thar/Slip the Clutch/Alamo Style Wave/Alamo Swing Thru
Turn Thru Wheel and Deal/Lines of Four
The One You Love
Humoresque Mixer
Swing Thru/Spin the Top/Trades/Circulates/Eight Chain Thru
It's A Small World
World Mixer
Runs/Wheel and Deal from Two-Faced Lines/Spin Chain Thru/Trade By/Cloverleaf/Veer Left
Burgers and Fries
Walking and Whistling Mixer
Slide Thru/Recycle/Sweep a Quarter/Ferris Wheel/Flutterwheel/Tag the Line
Cuddle Up a Little Closer
Five Foot Two Mixer
Daisy Chain/Stars/Do Paso/Alamo Waves/Rollaway/Box the Gnat/Chains/Arm Turns
Green River
Manning's Mixer
Curlique/Walk and Dodge/Scoot Back
First Thing Every Morning
White Silver Sands Mixer
Gimmicks/Review of Night's Teaching
I Don't Know Why
Buzz's Mixer

Bransgore, England — New Forest Square Dance Club — 10 years old — 15 squares — Caller, Johnny Hayes

Warmup Follow Your Neighbor/Extend the Tag/Peel Off/Flip the Diamond & Roll/Cloverleaf
Love Takes Two
Engine No. 9
Review Workshop Acey Deucey/Cut the Diamond/Roll to Ocean Wave
I Never Knew the Devil's Eyes Were Blue
Rhumba Pete
Workshop Advanced Introduction/Turn & Deal/Horseshoe Turn/Split Circulate/Swing Thru from Right and Left Hand Ocean Waves
Only One You
Tic Toc
Dance by Definition Tip Spin Chain the Gears/Coordinate/Peel the Top/Peel off from Columns
Rusty Old Halo
Here Comes Guiseppe
Explore Basics Tip Linear Cycle 2/3rds/Load the Boat 1/2/Reverse Dixie Style
That Song is Driving Me Crazy
Stand By Your Woman
New Experimentals Patch/Expand the Column/Cross Runs and Fold
Baby Makes Her Blue Jeans
Talk
Japanese Soft Shoe
As Couples/Unsymmetric/Red Hot
Sexy Old Lady
New York, New York
Relay Deucy/Triple Scoot/Dixie Grand
Make the World Go Away
Tips of My Fingers

Vienna, Austria — Vienna Swingers — 3 years old — 3 squares — Caller, Ray Myers

Hash Walk & Dodge/ Flutterwheel/Trades
Monday Morning Secretary
Wheel & Deals/Box Circulate/Split Circulate
West Virginia
Cross Runs/Dixie Style/ Cloverleafs
Under the Sun
Quarterly Selections Dixie Derby
Gentle on My Mind
Single File Circulate/Peel Off
Ramblin' Man
Tags/Half Tags
Put Another Log on the Fire

Tyreso, Sweden — Grodinge Square Dancers — 2 years old — 3 squares — Caller, Peter Myhr

Movements used during evening: Circulate/ Touch/Dixie/Allemande Whee, A, O/Daisy Chain
Cotton-eyed Joe
Jefferson Reel contra
Singing Calls: Where the Sun Don't Shine/America, America/Bull and the
Beaver
Traditional: Bachelor Hill Circle dance
Album: So In Love With You (Chapparal)

Tokyo, Japan — Fuji Squares — 12 years old — 3 squares — Caller, Tac Ozaki

Mainstream Warmup Fan the Top/Scoot Back/ Curlique
Mary Lou
The Shadow of Your Smile
Quarterly Selection Workshop Hinge and Flutter/Chain Down the Line/Linear Cycle/Dixie Derby
There I Go Dreaming Again
Smokey Mountain Rain
Fan the Top/Scoot Back/ Curlique/Cloverleaf/ Cross Run/Half Tag/ Hinge/Walk and Dodge/Hinge and Flutter/Chain Down the Line/Linear Cycle/Dixie Derby
On Broadway
Melancholy Baby
Plus Workshop All Eight Spin the Top/All Eight Swing Thru/Chase Right/ Coordinate/Crossfire/ Diamond Circulate/
Flip the Diamond/Dixie Grand/Explode the Wave/Follow your Neighbor/Load the Boat/Relay the Deucey/Spin Chain the Gears/Tea Cup Chain/Trade the Wave
I Will Show You The Way
Last tip Mainstream and Quarterly Selections
Trucking Fever

A GOAL

The average square dancer is interested in more than what is happening in his or her own immediate area. That's the reason this feature and many others you'll find in SQUARE DANCING each month are designed to keep you currently aware of the entire world of square dancing. Your letters to the Editor, your timely releases along with photos help us bring the news from everywhere to you.



3 From The Floor
7 A Look At 1983 by Dave Taylor, Callerlab Chairman
8 As I See It
10 What Are they Dancing?
12 Pre-Teen Dancers
13 The Big Events of 1983
18 Quarterly Movement Report — Mainstream
19 Contra Corner
20 Modular Choreo by Cal Campbell
21 Advanced by Bill Davis
22 Experimental Notes
24 Take A Good Look: Divide To A Column
25 The Dancers Walkthru
27 Why Single Clubs? by Bob Wildman
28 Traditional Treasury by Ed Butenhof
29 Roundancer Module: Roundalab's 6th
30 Paging The Round Dancers: Grant and Barbara Pinkston
31 Callers Notebook
34 Ladies On The Square
36 Style Lab: Eight Shots At Trades
40 National Convention
41 Round The World
45 Workshop by Jack Lasry
54 Caller of the Month: Art Daniels
62 On The Record
66 Current Releases
88 Advertiser Index
94 Fashion Feature

A First Hand View of Pre-Teen Dancers



The 1982 Starbusters' graduating class with their teacher/caller at the time, Jim and Muriel Ward.

By John and Lilas Rangel, Omaha, Nebraska

WORKING WITH PRE-TEENS involves patience, understanding and the cooperation of parents and caller. One thing we have learned is never to force a child into taking lessons, even if the parents are avid square dancers.

The Starbusters originated in 1968 with lessons in the basement of the home of Jim Tracy, their first caller and with dances at the local elementary school in Millard, Nebraska.

In 1973 it was finally decided that by-laws should be written and officers elected. At this time it was decided to hold lessons on Sunday afternoons from 1:00 to 3:00 o'clock, September to February, with dances every-other Sunday from 3:00 to 5:00 o'clock at the CWA Union Hall in Omaha. This time did not conflict with school or church activities. A full board of officers was elected with the balance of the parents assigned to bring refreshments for the kids, mostly punch and cookies. One of the main rules included was that a parent should attend with his child to help out and to supervise.

The Starbusters club has been a member of the Nebraska Eastern Square Dance Federation since 1973 and pays dues to the local Council.

A number of callers have been involved with this pre-teen group. Currently Terry Harrison calls and teaches the children. The Starbusters dance Mainstream and also Quarterly Selections. Besides the dances and lessons, the club's activities include an annual Christmas dance which is a family affair with a potluck dinner. Each family brings one gift (not to exceed $3.00) for each of their own children, which Santa passes out. Also items are raffled to raise money for the club. In August another family dance is held and three or four time during the year, skating parties are scheduled. These activities are all fund-raisers for the club and flyers are posted at square dance clubs in the area. The Starbusters also hold a badge dance and a summer picnic.

The Starbusters participate at a yearly Jamboree held in one of our shopping malls to promote square dancing and have, for the past three years, had the largest attendance at the mall from any local club.

Members of the Starbusters range in age from 8 to 12 years and dance as well as most adults. In fact our 11-year-old daughter, Tawnee, attends all our adult dances with us.

Starbusters participate in graduation ceremony (left) and both dance well and dress appropriately (right).





The BIG EVENTS of 1983

HERE ARE SOME OF THE "SPECIAL" square dance events which will take place during the coming year. Where known, a contact address and/or telephone number is included. Why not plan to take in some of these dances and enlarge your square dance world! And watch the monthly Datebook listings in SQUARE DANCING Magazine for continuing dance information.

Jan. 4-11 — 4th Bermuda Convention — Box 145, Avon, MA 02322 (617) 963-0713
Jan. 7-9 — Surf City Roundup, Santa Cruz, CA — 750 Montrose Ave., Palo Alto 94303
Jan. 8 — 5th Annual Winter Wonderland Festival, Frank Cochran Center, Meridian, MS
Jan. 8 — GSSDA Winter Dance, Columbus Convention Center, Columbus, GA
Jan. 13-15 — 6th January Jubilee, Philadelphia Centre Hotel, Philadelphia, PA — 9804 Dubarry St., Glenn Dale, MD 20769
Jan. 14-15 — 5th Annual Midwinter Jamboree, DeGray State Park, Arkadelphia, AR
Jan. 14-15 — 5th Annual Whale of a Dance, Landmark Hotel, Myrtle Beach, SC — c/o Heyward, Box 198, No. Myrtle Beach 29582
Jan. 14-16 — Round A Rama Midwinter Weekend, Cherry Hill, NJ — 1125 Haven Rd., Hagerstown, MD 21740
Jan. 14-16 — Rhythm Records 3rd Annual Winter Festival, Santa Cruz County Fairgrounds, Watsonville, CA — 3435 4 Corum Ct., Union City 94587
Jan. 15-16 — January Jubilee, Springfield, MO — 5647 So. West Ave., Springfield 65807
Jan. 20-23 — 35th Southern Arizona S/R/D Festival, Tucson Community Center, Tucson — 8090 E. Ft. Lowell Rd., Tucson 85715
Jan. 21-22 — Lucky Squares Mid Winter Frolic, Mandeville High School, Mandeville, LA — (504) 796-5849
Jan. 21-22 — 7th Annual Winter Wonderland, Convention Center, Guntersville, AL
Jan. 21-22 — Great Smokey Mountain Hoedown, Gatlinburg, TN
Jan. 21-22 — 8th Annual So. Carolina S/R/D Convention, Convention Center, Myrtle Beach, SC — (Murphy) Rt. 3, Box 244, Clinton 29325
Jan. 22 — January Jamboree, Teamsters Hall, Little Rock, AR
Jan. 28-29 — 25th Annual S/R/D Festival, Municipal Auditorium, Panama City, FL
Jan. 28-30 — 23rd Oregon Mid-Winter Festival, Lane County Fairgrounds, Eugene, OR — 2553 Chaucer Ct., Eugene 97405 (503) 686-2317
Feb. 3-5 — 3rd Annual Winter S/D Jubilee, Ramada Townhouse Hotel, Phoenix, AZ — 4149 W. State Ave., Phoenix 85021 (602) 931-8294
Feb. 4-5 — Mid-Winter S/R/D Festival, Honolulu, HI — (Van Antwerp) PO Box 3563, Stateline, NV 89449
Feb. 4-5 — 23rd Annual Dixie Jamboree, Montgomery, AL — 3407 Buckboard Rd., Montgomery 36116 (205) 279-9144
Feb. 4-5 — Okeefeenokee Square-Up, Waycross, GA — 2408 Eastoner Dr., Waycross 31501
Feb. 4-6 — February Festival, Bryan, TX — (Jeston) PO Box 14971, Haltom City 76117
Feb. 11-12 — Bay Area Chaparral Convention, Richmond, CA — 1425 Oak Hill Dr., Plano, TX 75075
Feb. 11-12 — Sweetheart Festival, Community Center, Fultondale, AL — 821 Park Lane, Fultondale 35068
Feb. 11-12 — Mardi Gras Festival, Biloxi, MS
Feb. 11-13 — Fur Rendezvous, Anchorage, AK
Feb. 12 — Jubileers Sweetheart Ball, Jacksonville, FL — 3417 Hermitage Rd., Jacksonville 32211
Feb. 17-19 — Florida Sunshine Festival, Lakeland Civic Center, Lakeland, FL — 1513 No. 46th Ave., Hollywood 33021
Feb. 18-19 — 5th Annual Jamboree, Dixie Jr. High, St. George, UT
Feb. 18-20 — Squar-Rama, Fresno, CA
Feb. 18-20 — De Gray Lodge Island Festival, Arkadelphia, AR
Feb. 18-20 — Rochester Holiday Weekend, Holiday Inn Downtown, Rochester, MN — 1817 16th St. NW, Rochester 55901 (507) 289-5586
Feb. 18-20 — Round-A-Cade, Yorktowne Hotel, York, PA — 7409 Masters Dr., Potomac, MD 20854 (301) 299-3321
Feb. 19 — South Dakota Winter Festival, Madison, SD
Feb. 20 — Sweetheart Ball, Retail Clerks

Auditorium, Buena Park, CA — (714) 496-7983
Feb. 25-26 — Death Valley Reunion, Las Vegas, NV
Feb. 25-26 — Carolina Capers, Columbus, SC — 52 Royalgate Dr., Columbia 29204
Feb. 26 — Undergraduate Sweetheart Swing, Ranchhouse, Panama City, FL
Feb. 26 — Merry Mixers 2nd Annual Spring Fling, Boys Club, Camden, AR
Mar. 3-5 — TASSD 9th Annual Round-Up, Sheraton Spindletop Hotel, Beaumont, TX — PO Box 3472, Beaumont, 77704
March 4 — 5th Annual St. Patrick's Dance, Military Recreation Center, Kileaua, HI — (newcomer) PO Box 4354, Hilo (808) 966-9508
Mar. 4-5 — 28th Annual Sweetheart Festival, Downtown Holiday Inn, Jackson, MS — 579 Sykes Rd., Jackson 39212
Mar. 4-5 — 30th Annual Azalea Trail Festival, Mobile Municipal Auditorium, Mobile, AL
Mar. 4-5 — 10th Annual Hoover Dam Festival, Las Vegas, NV
May. 4-5 — 14th Annual Maple Sugar Festival, South Burlington High School, Burlington VT (Moore) RFD #3, Milton 05468 (802) 893-2151
Mar. 4-5 — Spring Fling S/D Festival, Norfolk City Arena, Norfolk, VA — 4921 Olive Grove Lane, Virginia Beach 23455
May 4-6 — 33rd Annual S/D Festival, Yuma, AZ
Mar. 4-6 — Wing Ding, Stanislaus County Fairgrounds, Turlock, CA — Box 1632, Oakdale 95631
Mar. 4-6 — 9th Annual Festival, Palm Springs Pavilion, Palm Springs, CA — P.O. Box 1786, Palm Springs 99262
Mar. 4-6 — New England's 4th International R/D Clinic, Pittsfield, MA — 535 Chaplin St., Ludlow 01056
Mar. 5 — 6th Annual Pot O'Gold Festival, YWCA, Texarkana, TX
Mar. 5 — 2nd Annual Square Dancers' Day, Magic Mountain, Valencia, CA — 4489 Valeta St., San Diego 92107 (805) 395-1050
Mar. 10-12 — 24th Annual WASCA Spring S/D Festival, Sheraton Washington Hotel, Washington, D.C. — 3147 Creswell Dr., Falls Church, VA 22044 (703) 534-1377
Mar. 11-13 — 10th Annual Spring Fling, Mount Boucherie Complex, Kelowna, British Columbia — PO Box 665, Vernon V1T 6M6
Mar. 11-13 — Spring Spectacular, Solvang, CA — (805) 642-5856
Mar. 11-13 — Rochester Holiday Weekend, Holiday Inn Downtown, Rochester, MN — 1817 16th St. NW, Rochester 55901 (507) 289-5586
Mar. 12 — St. Patrick's Day Dance, Fairgrounds, Jonesboro, AR
Mar. 12 — Callers Memorial Dance, Marriott Hotel, Atlanta, GA — (404) 435-0022
Mar. 13 — Starlighter's Annual Luau, City Auditorium, Fremont, NE
Mar. 13 — Square Crows 25th Anniversary, Langford Legion Hall, Victoria, British Columbia — 2301 Alicia Pl., Victoria V982E7
Mar. 13 — IDA New Dancer Roundup, Indiana Convention Exposition Center, Indianapolis, IN
Mar. 18-19 — Thunderbird Romp, Mathis City Auditorium, Valdosta, GA 2111 Hillcrest Dr., Valdosta 31601 (912) 242-7321
Mar. 18-19 — 36th V.O.S. S/R/D Festival, Mesa, AZ
Mar. 18-19 — 7th Annual Memphis German R/D Festival, University Student Center, Memphis, TN — 1166 N. Parkway, Memphis 38105 (901) 274-1479
Mar. 18-19 — 21st Iowa Convention, Con-Way Civic Center, Waterloo, IA — 2307 Victory Dr., Cedar Falls, IA 50613 (319) 266-7071
Mar. 18-20 — 28th European Spring Jamboree, Wuerzburg, Germany
Mar. 18-20 — 6th Annual S/R/D Festival, Pickwick, TN
Mar. 18-20 — 17th Annual S/R/D Fiesta, Kern County Fairgrounds, Bakersfield, CA — 2317 Christopher Ct., Bakersfield 93304 (805) 832-1939
Mar. 19 — 17th Annual ORA Spring Swing, Bell Auditorium, Augusta, GA 422 Kemp Dr., Augusta 30909
Mar. 19 — Canal Barge II Dance, Smith Falls and Dist. Collegiate Institute, Smith Falls, Ontario — 269 Lake Ave. E., Carleton Place K7C 1J4
Mar. 19-20 — Spring Festival of Rounds, Lakeland Civic Center, Lakeland, FL — 501 116th Ave., N, Bldg. 3, Apt. 11, St. Petersburg 33702
Mar. 20 — 16th Connecticut S/R/D Festival, Bloomfield, CT — (Moorhouse) PO Box 437, East Windsor 06088
Mar. 25-26 — 24th Tar Heel Square Up, Benton Convention Center, Winston-Salem, NC — 2600 Starnes Rd., Charlotte 28214 (704) 399-5730

Mar. 25-26 — Louisiana 14th Annual S/D Convention, Sheraton Chateau Charles, Lake Charles, LA
Mar. 25-26 — Abilene Area 1st S/RD/D Festival, Abilene, TX
Mar. 25-26 — Great Smoky Mountain Festival, Civic Auditorium, Gatlinburg, TN — 236 Walker Springs Rd., Knoxville 37923 (615) 693-3661
Mar. 25-26 — 4th Annual Friendship Festival, Middle School, Johnson, KS — Box 344, Johnson 67855 (316) 492-6490
Mar. 26 — Grand Promenade Festival, John Waylend School, Bridgewater, VA 22801 — 274 W. Elizabeth St., Harrisonburg 22801
Mar. 28-30 — 10th Callerlab, Philadelphia, PA
Mar. 30 — European Student Jamboree, Neckarsulm, Germany
Mar. 30 — Devils & Darlin's Annual, Cockeysville Jr. High School, Cockeysville, MD — 14401 Cuba Rd., Cockeysville 21030 (301) 667-1166
Apr. 1-3 — 2nd Annual Spring Fling, Casa de Fruta Campgrounds, Hollister, CA — 63-A Desmond Rd., Salinas 93907 (408) 663-4122
Apr. 1-2 — Mountain Fling, Cumbres Jr. High School, Los Alamos, NM — (Moun-

STATE CONVENTIONS

The following list includes the number, date and city of state conventions. Where nothing is listed, no information was available. Some states do not produce a statewide convention but feature regional events. These are noted. We are aware, of course, of many large area dances, such as the New England S/R/D Convention, which embrace more than one state. However, we thought it might be of interest to look at a rundown of the 50 states. The following are also included in the Big Events' list.

Alabama — 7th Festival, Aug. 19-20, Dothan
Alaska — 17th Festival, July 1-3, Ketchikan
Arizona — Regional festivals
Arkansas — 11th Convention, July 22-23, Little Rock
California — 25th Convention, Apr. 22-24, San Jose
Colorado 29th Festival, July 17-18, Pueblo
Connecticut — 16th Festival, Mar. 20, Bloomfield
Delaware —
Florida — 30th Convention, May 27-29, Lakeland
Georgia — 12th Convention, Sept. 15-17, Macon
Hawaii — Festival, Oct. 28-30, Honolulu
Idaho — 19th Festival, June 10-11, Ontario, OR
Illinois —
Indiana — Two regional dances
Iowa — 21st Convention, Mar. 18-19, Waterloo
Kansas — Convention, June 3-4, Salina
Kentucky — Hosting National Convention in 1983; (1984 Festival will be 24th)

Louisiana — 14th Convention, Mar. 25-26, Lake Charles
Maine —
Maryland —
Massachusetts —
Michigan —
Minnesota — 32nd Convention, June 10-12, Mankato
Mississippi — 28th Festival, Mar. 4-5,
Missouri — 24th Convention, Oct. 21-23, Sedalia
Montana —
Nebraska — 13th Dance, Sept. 23-24, Hastings
Nevada — 36th Festival, May 6-8, Reno
New Hampshire — No state festival
New Jersey —
New Mexico 36th Convention, May 27-29, Roswell
New York 17th Festival, May 28, Canajoharie
North Carolina —
North Dakota — 29th Convention, Apr. 8-9, Grand Forks
Ohio — 24th Convention, May, Cincinnati
Oklahoma —
Oregon — Two regional festivals
Pennsylvania —
Rhode Island —
South Carolina — 8th Convention, Jan. 21-22, Myrtle Beach
South Dakota — Four regional festivals
Tennessee — 10th Convention, Aug. 19-20, Knoxville
Texas — 21st Festival, June 3-4, Houston
Utah —
Vermont — Mini-Convention, Aug. 13
Virginia —
Washington — 32nd Festival, June 17-18, Spokane
West Virginia — 12th Convention, Aug. 12-14, Charleston
Wisconsin — 24th Convention, Aug. 12-14, Whitewater
Wyoming —

tain Mixers) Box 594, Los Alamos 87544
Apr. 1-3 — 1st Annual Clogging Possum Holler, Fontana Village, NC — 3452 Summit Ridge Dr., Doraville, GA 30341
Apr. 2-4 — Easter Festival, Auckland University, Auckland, New Zealand — 72A Metcalfe Rd., Ranui, Auckland 8
Apr. 7-8 — 1st Florida Advance & Challenge Festival, Venice Community Center, Venice, FL — (Walters) Rt. 7, Box 363, Okeechobee 33476
Apr. 8-9 — 29th North Dakota State Convention, Grand Forks Civic Auditorium, Grand Forks, ND
Apr. 8-9 — 35th Annual S/R/D Festival, Belle-Clair Exposition Hall, Belleville, IL — 17 Cranbrook Dr., Belleville 62223 (618) 234-7512
Apr. 8-9 — 33rd Annual Southwest Kansas S/D Festival, Civic Center, Dodge City, KS — (Evans) Kalvesta 67856 (913) 848-2260
Apr. 8-9 — Alabama Jubilee, Birmingham, AL
Apr. 8-10 — 35th Annual Gateway Festival, St. Louis, MO
Apr. 8-10 — Star Ball R/D Festival, Prescott, AZ
Apr. 9 — Forest City Festival, Montcalm Secondary School, London, Ontario — 363 Hale St., London N5W 1G5
Apr. 9-10 — 17th Annual Pear Blossom Festival, Armory, Medford, OR — 2080 Alamar, Medford 97501
Apr. 10 — Apple Valley Squares Festival '83, Hudson High School, Hudson, NY — (McIntyre) RD 3, Box B-11, Hudson 12534 (518) 828-6377
Apr. 15-16 — Spanish Trail Festival, Crestview, FL
Apr. 15-16 — Dogwood Festival, Knoxville, TN
Apr. 15-17 — 3rd New Mexico Singles' Fiesta, Marriott Hotel, Albuquerque, NM — 7710 Haines NE, Albuquerque 87110
Apr. 16 — Heart of America Fed. Convention, Trade Mart 1-2, Old Municipal Airport, Kansas City, MO — 4721 Appleton, Kansas City 64133 (816) 356-0782
Apr. 22 — Alamo Festival, San Antonio, TX
Apr. 22-23 — Wichita Festival, Whichita, KS
Apr. 22-23 — 7th Music City Festival, Nashville, TN — 2020 Hickory Hills, Heritage 37076
Apr. 22-23 — 25th New England S/R/D Convention, Burlington, VT
Apr. 22-23 — Queen City Festival, Meridian, MS
Apr. 22-24 — California State S/D Convention, San Jose Convention Center, San Jose, CA — 600 W. Columbus, Sp. 7, Bakersfield 93301
Apr. 22-24 — Annual Jamboree Trail, British Columbia
Apr. 22-24 — Springtime Festival, Fairgrounds, Sonora, CA — 20115 Woodchuck Rd., Sonora 95370 (209) 532-8523
Apr. 22- 25 — 24th National S/D Convention, Victorian Expo Centre, Ascot Vale, Australia
Apr. 24 — 23rd Annual Spring Festival, Kent State University, Kent, OH
May 1 — Spring Contra Festival, Sor-rell's Courtyard Hall, Miamisburg, OH — (513) 294-1647
May 1 — Promenaires Silver Anniversary, Aquadome Recreation Center, Decatur, AL — (Thomas) PO Box 64, Decatur 35602
May 5-7 — Callers Appreciation Dance, Anchorage, AK
May 6-7 — Mid-Tex Jamboree, Austin, TX
May 6-8 — 36th Silver State S/D Festival, Centennial Coliseum, Reno, NV
May 7 — South Dakota Spring Festival, Kennebec, SD
May 7 — 2nd Annual National Directory S/R/D, Southwest YMCA, Jackson, MS — PO Box 54055, Jackson 39208 (601) 825-6831
May 12-14 — Winnipeg Crocus Festival, Grant Motor Inn, Winnipeg, Manitoba — 30 Hammond Dr., Winnipeg R3R 1M1
May 12- 14 — T&D International S/R/D Convention, McMaster University, Hamilton, Ontario — 71 Roywood Dr., Don Mills M3Z 2C9
May 12-15 — Big Spring Stomp, Whitehorse, AK
May 12-15 — Legacy VI, St. Louis, MO — 2149 Dahlk Circle, Verona, WI 53593
May 13-14 — ASDCU Spring Festival, Salt Palace, Salt Lake City, UT — 1372 McCormick Way, Salt Lake City 84121
May 14-15 — Contra Workshop, Hannover, Germany
May 14-15 — 15th Annual Maypole Dance, Munich, Germany
May 16-19 — Big Spring Fling, Whitehorse, AK
May 20-22 — Keystone Festival, Penn Harris Motor Inn, Harrisburg, PA — 9105 Sandra Ct., Randallstown, MD 21133

May 20-22 — 17th Annual California Singles S/D Convention, Kern County Fairgrounds, Bakersfield, Ca — 600 W. Columbus, Sp. 7, Bakersfield 93301
May 20-22 — Chunk of Coal, Stanislaus County Fairgrounds, Turlock, CA — Box 1151, Reseda 91335
May 21-22 — R/S/D Festival, Traverse City, MI
May 21-23 — Annual Hummel Dance, Hamburg, Germany
May 27-29 — Buffalo Wallow, Delta Junction, AK
May 27-29 — Square Esta, Griswolds, Claremont, CA
May 27-29 — 36th Annual New Mexico S/R/D Convention, NM Military Institute, Roswell, NM
May 27-29 — 30th Florida State Convention, Lakeland Civic Center, Lakeland, FL — PO Box 4338, Winter Park 32793 (904) 767-1717
May 27-29 — Golden State Round-Up, Civic Auditorium, San Francisco, CA
May 28 — 17th Annual Peach Blossom Festival, East Hill School, Canajoharie, NY
May 28 — ECTA R/D Festival, Germany
June 2-4 — Billy Bowlegs Festival, PASARDA Hall, FL
June 3-4 — Kansas State S/D Convention, Bicentennial Center, Salina, KS
June 3-5 — Bishop S/D Festival, Bishop, CA — 2277 Loch Lomond, Bishop 93546 (714) 873-4937
June 3-5 — Summer Jamboree, YWCA, Little Rock, AR — 312 W. South St., Benton 72015
June 3-5 — New Zealand 17th National S/R/D Convention, Caroline Bay Hall, Timaru, New Zealand — 8 Moore St., Timaru
June 3-5 — 9th Annual Buckeroo Round-Up, Buckeroo Barn, Roseburg, OR — 5051 N. Stephens, PO Box 522, Roseburg 97470
June 4 — 21st Annual Festival, Astrohall, Houston, TX
June 9-11 — 24th International S/R/D Convention, Civic Center, Rapid City, SD — (Gilreath) Box 2131, Rapid City 57709 (605) 342-8605
June 10-11 — 19th Idaho State S/R/D Festival, Ontario, OR
June 10-12 — 32nd Minnesota Convention, Mankato, MN — 9 Skyline Dr., Mankato 56001 (507) 345-4784
June 10-12 — Gold Country S/D Festival, Gold Country Fairgrounds, Auburn, CA — 11710 Atwood Rd., Auburn 95603 (916) 885-4929
June 10-12 — 28th European Summer Jamboree, Bonn, Germany
June 10-12 — Spring Rendezvous, Santa Cruz, CA
June 16-18 — National Challenge S/D Convention, Toledo, OH — 140 McCandless Dr., Wexford, PA 15090 (412) 935-2734
June 17-18 — 29th Colorado State S/R/D Festival, State Fairgrounds, Pueblo, CO — 4407 Goodnight, Pueblo (303) 564-4831
June 17-18 — 32nd Annual Washington State S/D Festival, River Park Convention Center, Spokane, WA
June 17-19 — Cup of Gold, Sonora, CA
June 18 — Country Music Hoedown, Nashville, TN — 121 Hart Ln., Nashville 37207
June 23-25 — 32nd National S/D Convention, Kentucky Fair & Exposition Center, Louisville, KY — PO Box 1983, Fairdale, KY 40118
July 1-3 — 17th Annual Alaska State Festival, Ketchikan, AK — Rt. 1, Box 1009, Ketchikan 99901 (907) 247-8120
July 1-3 — July Jamboree, West's North Hall, Spokane, WA — 215 Hoerner, Spokane 99218
July 2 — Three River Ramblers, Red Boot Boys Concert, Civic Center, Oak Ridge, TN
July 7-9 — 25th Annual Oregon Summer S/R/D Festival, Brown Jr. High School, Hillsboro, OR — (Warmoth) Rt. 2, Box 325-12, Cornelius, OR 97113 (503) 628-2537
July 8-10 — "Way It Wuz Days" Festival, Sheraton, Steamboat Springs, CO — (Carson) PO Box 771453, Steamboat Springs 80477
July 8-10 15th Annual Leadership Seminar, Central Washington University, Ellensburg, WA
July 14-16 — 20th Star Spangled Banner Festival, Hunt Valley Inn, Hunt Valley, MD — 4421 Fieldgreen, Rd., Baltimore 21236 (301) 256-1174
July 15-17 — 34th Annual White Mountain S/R/D Festival, Clubhouse, White Mountain, AZ — (Blake) Start Rt. 1, Box 124, Show Low 85901 (602) 537-2783
July 15-17 — Jamboree '83, Southampton, Ontario
July 20-23 — 10th Annual Diamond Lake

Festival, Diamond Lake, OR — 525 Mae St., Medford 97501
July 21-23 — Universal Round Dance Council, San Antonio, TX — 1166 N. Parkway, Memphis, TN 38105 (901) 274-1479
July 22-23 — 11th Annual Arkansas S/R/D Convention, Statehouse Convention Center, Little Rock, AR
July 29-31 — Starfest '83, Prom Ballroom, St. Paul, MN — 9801 Xerxes Ave. So., Minneapolis 55431
July 29-31 — July Jamboree, Dubuque Country Fairgrounds, Dubuque, IA — (Nauman) Box 449, Rt. 2, Sherrill 52073
July 30 — NNJSDA 25th Anniversary Dance, NJ — 37 Mead St., Newark 97106
July 31-Aug. 5 — Jackpot Festival West, Las Vegas, NV — 924 Niblick Dr., Las Vegas 89108
Aug. 1-6 — 30th Annual S/D Jamboree, Penticton, B.C. — PO Box 66, Penticton V2A 6J9
Aug. 4-7 — 21st Reunion Overseas Dancer Assn., Lehigh Acres, FL — 2620 Hwy. 60E, Lot 24, Valrico 33594
Aug. 5-6 — Mississippi Gulf Coast 21st Annual S/D Festival, Mississippi Coast Coliseum, Gulfport-Biloxi, MS — 4502 Kendall Ave., Gulfport 39501
Aug. 11-13 — 2nd American Advanced & Challenge Convention, University of Toledo, Toledo, OH — PO Box 369, Marysville 43040 (513) 644-0790
Aug. 12-13 — New Orleans 26th Annual S/R/D Festival, Rivergate Convention Center, New Orleans, LA — PO Box 50255, New Orleans 70150
Aug. 12-14 — Paradise Promenade, Ventura County Fairgrounds, Ventura, CA — 301 Ventura 93003 (805) 642-5856
Aug. 12-14 — 24th Annual Wisconsin S/R/D Convention, Whitewater, WI
Aug. 12-14 — 12th West Virginia Convention, University of Charleston, Charleston, WV — 219 Redbud Terr., Belle 25015 (304) 925-4254
Aug. 13 — 10th Annual Red Carpet S/D, City Auditorium, Vicksburg, MS — (Schaffer) Rt. 11, 107 East View Dr., Vicksburg 39180 (601) 638-1195
Aug. 13 — Vermont Mini-Convention
Aug. 18-21 — 10th Jekyll Island Jamboree, Aquarama, Jekyll Island, GA — 2111 Hillcrest Dr., Valdosta 31601 (912) 242-7321
Aug. 19-20 — 10th Annual Tennessee State

Please see **BIG EVENTS,** *page 79*

THE QUARTERLY MOVEMENT REPORT

JANUARY — FEBRUARY — MARCH

BY CALLERLAB

MAINSTREAM QS

FOR THE QUARTER beginning January 1st, 1983, the Mainstream Quarterly Selections Committee has selected one new move per workshop that dances Mainstream. Please note that not all groups want new material and that not all groups desire the moves from other than standard positioning. The move selected is DIVIDE TO A COLUMN. The definition and some dancing examples follow.

Definition: Starting formation one quarter tag formation (wave between facing couples). Outsides divide and touch a quarter: wave ends and adjacent centers cast off three quarters. Move ends in right hand columns. Timing is six beats based upon the timing for cast off three quarters. The divide and touch a quarter can also be accomplished in the same time.

DIVIDE TO A COLUMN EXAMPLES

From static square
Heads pass the ocean . . . Divide to a Column
Single file circulate . . . boys run
Pass thru . . . trade by . . . star thru
Cross trail thru . . . allemande left

Four ladies chain . . . heads pass the ocean
Divide to a Column . . . single file circulate
Boys run . . . square thru three quarters
Allemande left

Heads square thru . . . pass to the center
Centers touch . . . Divide to a Column
Single file circulate . . . boys run . . . touch
Everybody fold . . . right and left grand

CONTRA CORNER

Some thoughts on proper duples

A BOLD STEP was taken in contemporary square dancing years ago when someone invented Arky style dancers — two men together, two ladies together or couples in half sashayed position. "It can't be done," said the voices from the side lines. "There's a man's part and a lady's part and long live the difference!"

Well, that was some time ago. In the meantime came the dances that paid no attention to a man's part or a lady's part. You were on the left side or the right side as a couple and an end or center in a wave or a line and, except in a few exceptions (box the gnat, curlique, star thru, California twirl) folks didn't pay much attention to a man's part or a lady's part. This was something brand new and different — or was it?

Actually folks have been doing this form of dancing for a long, long time — in contras. Casting off three quarters, right and left thru and other movements done with two men as partners and two ladies working as a pair is commonplace in these line dances.

We've talked a bit about contras where, once the long, facing lines are formed (the men's line on the caller's right) and the dancers numbered off starting at the point nearest the caller (the head of the hall), that the first, third, fifth and every other couple can be active and the second, fourth and sixth couples inactive as a starting contra formation. If the actives cross over, the formation is known as an *improper* duple (or double — meaning that each odd couple works with the nearest even couple, that is below them — on the side away from the caller).

If the odd couples do not cross over, they can still be active and, in this formation, we have the proper duple. With the men working together in one line and the ladies opposing them in the other, you can quickly see that many times two men are together (and two ladies the same) in circling, in doing a right and left thru or any number of movements. From what we have covered in the past in this column, let's take a look at an excellent contra done from a noncrossed over (proper) setup.

NEW BOOK AVAILABLE

The Country Dance and Song Society of America has come out with a dandy collection of squares, contras and triplets in the New England tradition. Written by Ted Sannella, the book Balance and Swing is more than a collection of dances. It offers much of the history of traditional dance in the New England area and anyone who has discovered contras and the traditional form of squares is bound to find much useable material between its covers. $9 plus postage and handling from The Country Dance and Song Society, 505 8th Ave., NY, NY 10018. Don't miss this one — it's a winner.

Contras in Germany

The Happy Squares, Hannover, announce their 5th Contra Workshop, May 14 and 15; Don Armstrong will be guest prompter. Some 300 participants are expected. For information contact Heiner Fischle, Stromeyerstrasse 3, 3000 Hannover 1, West Germany.

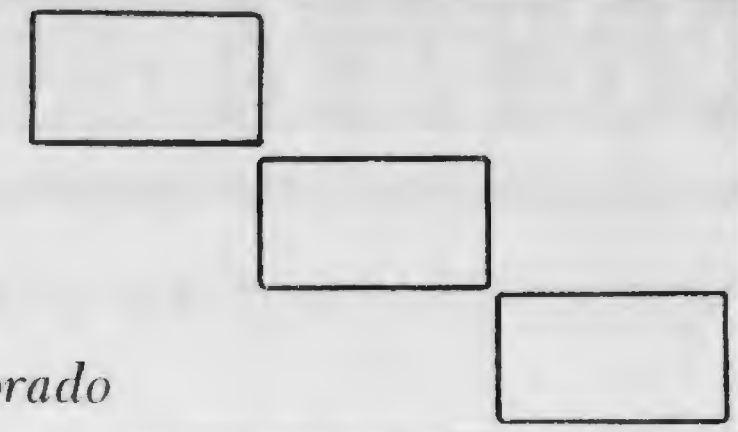
NO NAME CONTRA

by Roger Whynot, Pride's Crossing, MA

Formation: Duple *not* crossed.

— — — —, — Actives do sa do
— — — —, — — Actives cross over
Go down the outside below two,
— — Into the middle and swing
— — — —, Face up come up as a couple
— — Cast off, — — right and left thru
— — — —, — — Right and left back
— — — — , Same four circle to the left
— — — —, — — Now circle to the right

MOSTLY MODULAR



by Cal Campbell, Ft. Collins, Colorado

TO DATE WE HAVE introduced modular choreography ideas for setups and zeros (see July, August, November and December, 1982). All the modules so far have either started or ended in a zero square (home position), a zero box (Box 1-4) or a zero line (1P2P). If these terms and labels are new to you, because this is the first time you have seen the series, you may want to review past issues.

Getouts are generally thought of as ways to get out of a particular setup and back to a static zero square. By now, it is fairly clear that when you have the dancers in a zero box or a zero line that the simplest getout would be to call left allemande and promenade. If half the floor is broken down, this may be your most graceful way to recover everyone back to a zero square. However, if the tip is going well, using the same getout every time can become pretty humdrum for the dancers. Getout modules, from a zero box or a zero line are ways to provide variety.

Getouts from these two setups are also an interesting bridge between the sight callers and the modular callers. Many sight callers have memorized getouts from zero lines and zero boxes. They use sight calling methods to resolve the set back to one of these two setups and then use a "zinger" getout to add that last little bit of variety.

Because of this usefulness to a wider range of calling methods, this series will largely stay with getouts from the above two setups. Getouts from a zero box to a left allemande will be labeled ZL-AL. Once the module is through the left allemande, it is assumed that you can get the dancers the rest of the way back home. We will cover getouts to right and left grands, etc., later.

Getouts are a good place to use square dance terms that may not be as familiar a they should be, terms like walk and dodge, single hinge, Dixie style to an ocean wave, and fan the top. Using the terms in a getout lets you test the dancers' knowledge after they have danced some other stuff successfully. If they succeed, the module has added a special "zing" to the tip. If they break down, you are only a few calls from an allemande left. In the examples, I made a point to place the theme basics close to the end of the module.

ZB-AL

Ocean wave
Men trade
Single hinge
Walk and dodge
Left allemande

Slide thru
Right and left thru
Dixie style to an ocean wave
Men trade
Left allemande

Swing thru
Scoot back
Fan the top
Pass thru
Left allemande

ZL-AL

Pass thru
Wheel and deal
Slide thru
Curlique
Walk and dodge
Left allemande

The second and third modules in this series are at the top of the next page

Right and left thru
Dixie style to an ocean wave
Girls circulate
Men trade
Left allemande

Pass the ocean
Girls trade
Girls circulate
Fan the top
Pass thru
Left allemande

You might also notice that the listed getouts incorporated a couple of other choreographic principles. Dixie styles to an ocean wave are preceded by a courtesy turn. Fan the top moves are preceded by a call that has the girls moving forward. You may want to study the module with the scoot back. It is done from a normal ocean wave and a boy and girl are doing the turn thru in the center.

Modular choreography is just one of several "special" segments. If your special interest is not being adequately covered drop us a line and we'll see what can be done – Editor.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

JUST WHERE do the Advanced Quarterly Selection (AQS) calls fit in the overall scheme of things — especially in relation to the Advanced program? I feel that only dancers who are dancing at the full Advanced level (A2) should be expected to know the AQS calls. Some callers might experience significant pressure to teach the AQS, even before their dancers know all the A2 calls. However, any caller who is secure in his own ability and program should be able to withstand that pressure. If dancers request a teach of the AQS calls before A2 instruction is complete, the caller should simply state that he will get to it when the time is right. If the dancer further insists that he has heard the calls at Advanced dances that were not a full A2 level and he, therefore, needs to know the call, the answer is that a caller who uses an AQS call in anything less than a full A2 environment is guilty of poor judgment or lack of awareness as to the intent of the AQS program.

When the AQS program was first inaugurated, we had dancers who were in the process of learning the Advanced calls. They were not taught the AQS calls of the day and, by and large, did not even know of their existence. On the few occasions when a caller did have a request to teach an AQS call, the response was to name an A2 call or two that had not yet been taught and indicate that the AQS calls would come *after* those calls in our teaching order.

The intent of the AQS program is to give the fully trained Advanced dancer (especially the dancer for whom the Advanced level is a final destination level) something to work on that is new and different. It also gives the caller who sees that dancer on a regular basis, i.e., weekly or bi-monthly, something with which to spice up the program. In some areas Advanced dancers have frequent opportunities to dance to out-of-area callers who often use some very new experimental as an equalizer and, in general, to add extra flavor to the program. The local, or regular caller can use the AQS calls to some degree in the same way a traveling caller uses the "latest and greatest," i.e., to spice up the program.

The point is, of course, that AQS calls are not mandatory as part of the Advanced program. In our view, they are the next step, albeit a small one, beyond the Advanced level. The Plus QS calls, on the other hand, are bonafide prerequisites of the Advanced program. As such, it is incumbent on a dancer in any Advanced program to know the PQS and MSQS calls.

If the dancer is not getting the PQS calls in a Plus club environment, then the Advanced teacher must somehow accommodate that fact. The choices are to teach the call or not to use it. If the caller feels strongly (and so advises his dancers) that they should be attending a Plus club while learning Advanced, he

might take the position that the dancer is responsible for learning the PQS calls on his own time. At the same time, most callers do not want to use a call that their dancers have not been taught. Thus, in the real world, when a reasonable time has elapsed and dancers in an Advanced workshop do not know the PQS calls the workshop caller will, of necessity, be forced to teach them if he wishes to use them.

Needs to be Developed

If, with time, it turns out that all full Advanced dances include use of the AQS calls, then it will be clear that the viable Advanced level is AQS, not just A2. As of now, however, it cannot be safely assumed that all dancers coming to an open dance, advertised as A2, or full Advanced, will know all the AQS calls. If the caller wishes to use them in such an environment, he must plan to teach the ones he uses unless he wants negative reaction from the dancers.

Taking the case one step further, it is incumbent on all C1 dancers to know the AQS calls. In our C1 and intro to C1 classes, we expect the dancers to be satisfied with, at most, a quick talk through of the AQS calls. If they wish a thorough workshop on the AQS calls, they must get it at an A2 workshop. If a dancer feels competent enough to undertake a C1 class without continuing Advanced club/class dancing, then he should be able to cope with a new AQS call with no more than a quick talk through.

In summary, it is our view that the intent of the QS program is to augment the program to which they are attached. They are not required as part of *that* program, but they *are* part of the next program in progression. Specifically, MSQA calls are part of the Plus program; PQS calls are a part of the Advanced program; AQS calls are part of the C1 program; CQS calls are part of the C2 program.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

MOVE OVER: From parallel two faced lines: In facers veer in to become facing couples and turn thru; as out facers one quarter face in, step ahead and one quarter face in (phantom turn and deal); all extend to form parallel waves.

From a static square: **Heads lead to the right**
Circle to a line . . . pass the ocean . . . swing thru
Men run . . . Move Over . . . right and left grand

EXPAND THE COLUMN: From columns, double pass thru, completed double pass thru, or trade by formations: The centers all individually peel away; the ends do two column circulates to end as centers of the ending formation. From right handed columns, end in parallel left handed waves. From left handed columns, end in right handed waves. From magic columns, end in parallel two faced lines. From double pass thru ends in lines facing out. From completed double pass thru, ends in lines facing in. From eight chain thru, ends in inverted lines (centers facing out). From a trade by, ends in inverted lines (centers facing in).

From a static square: **Heads square thru four**
Swing thru . . . men run . . . tag the line in
Touch one quarter . . . Expand the Column
Trade the wave . . . men run . . . couples circulate
Wheel and deal . . . square thru three quarters
Left allemande



Are There Really Spirits?

By Lee Wilkes, Houston, Texas

The Spirits put on an exhibition at the Arkansas State Festival. Each square is dressed in a different colored costume for easy identification by the audience.

YES, VIRGINIA, there really are "Spirits," at least in Texas. The Spirits are a square dance exhibition group made up of 32 members from various clubs throughout the greater Houston area. They were organized in 1975 by Lee and Lettie Reed, the idea having grown out of a desire to portray square dancing to the general public in a way that would be both entertaining to watch and, at the same time, influence the audience to become interested in square dancing.

Functions at which The Spirits perform require three different forms of dancing: demonstration, one-night-stands and exhibitions. Demonstrations are usually for non-square dancers and may be as short as three minutes. When the occasion permits, the audience is told something about the history of the activity and why it is part of our American heritage. Demonstrations are kept on the simpler side, with the audience seeing square dancing as it is done today.

When entertaining non-square dancers at a one-night-stand, The Spirits select partners from the audience for the simpler dances, in addition to the dancing and discussion done for a demonstration. This has been a very popular part of the program.

Exhibitions performed by The Spirits are a dance "show," involving costuming, complex movements and preplanned choreography with attention given to entrances and exits. Although exhibitions are a set routine, a "caller" whom the audience can see is a part of the show, as the caller is one of the unique elements in American square dancing. The Spirits' caller, Kent Riggs, develops unique maneuvers which add color and complexity to the routines.

Costumes for The Spirits have been quite varied. During the Bicentennial year, red, white and blue outfits were worn. For exhibitions, each square wears a different color so that the dancers' movements from one square to another will be obvious to the audience.

Whatever the situation, the demonstration or exhibition is tailored to suit the occasion. The audience may be above or below the dancers. Different levels require different choreography in order that the dancing can be enjoyed by the audience.

The Spirits have danced at various national and state conventions and plan to be on hand for the 1983 Texas State Festival and the 1983 National in Louisville. Locally they have danced for audiences in homes for the elderly, a party given for a foreign ambassador, nursing homes, hospitals and at charitable benefits.

Members vary in both age and experience. Some have been square dancing for years while others for less than two years. Styling, timing and smoothness are the key factors. The Spirits endeavor to maintain while demonstrating, and whether performing for non-dancers or giving an exhibition, good taste is their foremost guide.

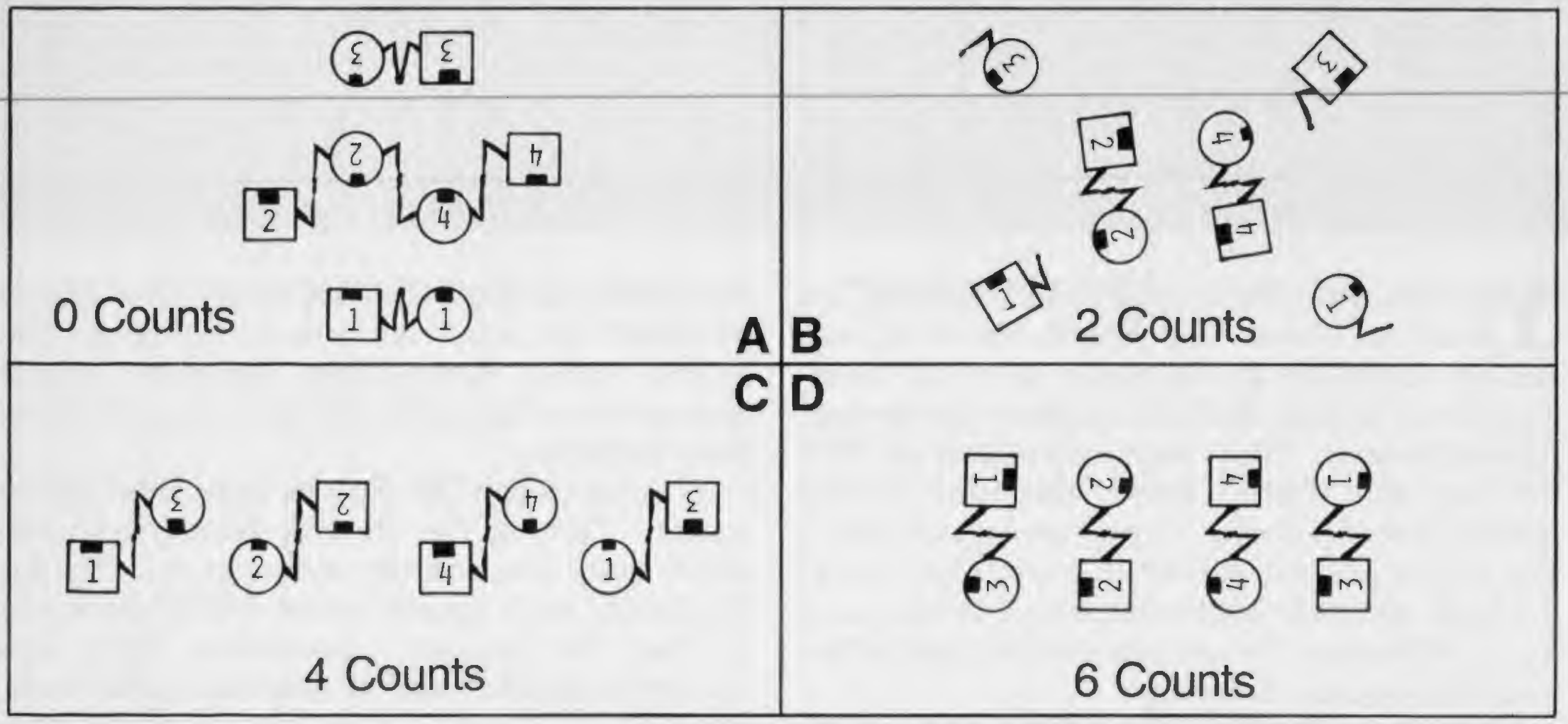
TAKE A GOOD LOOK





a feature for dancers

MAINSTREAM
QUARTERLY
DIVIDE TO A COLUMN



JOE: We feel a little let down this month after having the luxury of "real life" photos and three pages to work with in the December issue. Anyway, here we are, Joe ☐ and Barbara ◯ with the Quarterly Movement for January, February and March.

BARBARA: Like so many of the Quarterlies, this one is fun to do but because the list can only retain so many, we wonder how long it will be around. To begin, let's have the sides slide thru and step to a wave. This puts us in the quarter tag formation the definition calls for (A).

JOE: Following the definition, the outsides (in this case, the head couples), divide as the wave splits in the middle and the two pairs (wave ends and adjacent centers) cast off three quarters (B). At the same time the outsides meet (C) and touch a quarter.

BARBARA: The movement ends in right hand columns (D) and, as we've shown in the diagrams, the whole action takes 6 steps.

JOE: From here we're set to do any of a wide assortment of column figures. One thing we discovered in doing Divide to a Column is that, as in other movements, two actions are going on simultaneously. The object is for everyone to end at the same time so that some won't wait for others to catch up in order that all may flow into the next movement. Sometimes this calls for a bit of adjusting — slowing down a bit or picking up the action a little more quickly. When we workshopped this we found that it timed out quite well and we had no trouble in keeping together.

BARBARA: One comment our caller made that might be helpful is that *divide* means to separate — turn your back on your partner and proceed one quarter around the square to follow the next call. In other words, if you are a part of an outside couple, you divide and touch a quarter. That's the key to Divide to a Column. You're doing that action as those in the wave cast off three quarters.

A SQUARE DANCE INVOCATION

As we start a new year, what better approach could we take than to look beyond the confines of our club or our association and bring a wider view to our activity and to our lives? We also know that at times an invocation is offered at some square dance occasion, and you may find it an assist to keep the following on hand for just such a time.

Dance With Us Lord
By Oscar Fenn

Dance with me Lord, a gentleman
Like Thee, I long to be.
So may my lady never fear
A turn embrace from me.

Lord, by our dance we celebrate
The life that You have given.
O, may our festival prepare
For Your great dance in heaven.

Dance with us Lord,
Keep true our square
While we our movements make.
May we before our ladies fair
Step clean with no mistake.

Dance with me Lord; stay in my heart,
Help me to move with grace.
Move in my feet and every part,
Thy smile light up my face.

Dance with me Lord;
Throughout my Life
May I move to Thy call.
With partner strange or with my wife,
Keep me fit for Thy hall.

BADGE OF THE MONTH



Meet the Dancin' Bears of Cloudcroft, New Mexico. Formed some three years ago, the club chose a badge designed after the State animal, the black bear. This creature is a "more-than-frequent visitor to the trash cans of Cloudcroft," according to club members. On the badge, Mr. Bear sports a blue bow tie, while Mrs. Bear wears a pink ribbon in her hair.

The Dancin' Bears are fortunate to have their own hall. The local School Board gave them permission to remodel two classrooms in an old school building and the members proceeded to do the renovating themselves. The hall will comfortably hold eight squares, 10 if crowded.

All travelers are invited to stop and dance with the club any second or fourth Friday. Be prepared to take it easy at first. The Dancin' Bears dance at an altitude of 9,000 feet above sea level.

A WALKTHRU SPECIAL

KNOW THESE ORGANIZATIONS

DAVE SENKO, Education Director of the East Texas Square & Round Dance Association, has put together an in-depth coverage of a number of national organizations. His intent was to acquaint dancers in his Association with the purpose and operation of these various groups. Quantity handouts were made available, free of charge, to each Association member-club. In all, reports on 16 different organizations were written, with much of the content being extracted from materials made available to Dave by the various organizations.

The reports were headed, "What Is . . .?" and included the following:

1. East Texas S/R/D Association
2. Legacy
3. Callerlab
4. Roundalab
5. The American Square Dance Society
6. The Lloyd Shaw Foundation
7. CROWD
8. The Overseas Dancer Association
9. Single Square Dancers, U.S.A.
10. "Listening Posts"
11. National S/D Convention Executive Committee
12. The Universal Round Dance Council
13. The Frank Monk Memorial Teen Scholarship
14. The National Association of S/R/D Suppliers
15. What Periodicals & Publications are Available
16. Square Dancers of America, Inc.

Numbers 1 and 13 pertain to Texas only; number 7 was discontinued as of January, 1983. The balance are still active.

To pass this information along to a wider sector of the square dance populace, one report, in abbreviated form, will be given in this column each month. Any square dance group is welcome to reprint what is presented here. Please give credit to Dave Senko, Education Director of the East Texas S/R/D Association, and also to the square dance organization being featured, who provided much of the material. We will start next month with Legacy.

This month, just so you will have the complete scope of Dave's work, here is a brief background of #1 and #13, with the idea that it might prove of value to other associations.

The East Texas Association is nonprofit and consists of 35 members clubs, including 28 adult clubs, one teen club and six round dance clubs. This encompasses 1,525 individuals. Benefits of the Association include free educational and promotional materials, low-cost dancer insurance, festival ticket revenue rebates to clubs, reduced Newsletter advertising, membership in the State federation, free listing in the State directory, free Newsletter to club presidents and an opportunity to serve.

To truly be a service organization, the Association has established a volunteer public relations bureau, provides in-training leadership seminars, promotes clinics for smoother dancing, supports teen and single clubs, promotes exciter dances for newcomers and sophomore midway roundups, sponsors various benefit dances, publishes a directory, encourages visitations among member clubs and establishes a speakers' bureau for non-square dance groups.

The Association has three classes of membership: Member Club (must host at least nine scheduled dances a year and have at least 75% of its members dues-paying Association members); Active (any club member belonging to a member club); Associate (any dancer not belonging to a member club).

The Association's Board of Directors consists of three delegates from each member club. The primary officers of the Association are elected by the Board for one year and may not succeed themselves in the same office. Minor officers are appointed by the President-elect, subject to Board approval. Meetings are held quarterly.

We like this closing statement about the Association: "Pride in the Association should stem from the service it provides and the health of its member clubs — not from its size. From a practical view, no association can be expected to truly serve its members until each member balances 'receiving' with 'giving.' "

Why Singles Clubs? outlook for the future

By Bob Wildman, South Gate, California

THIRTY-THREE YEARS AGO, the Bachelors'n'Bachelorettes were started by Carole Green Miller who found that she had to have a partner to go square dancing. She gathered together a group of single people who had discovered the same problem and formed what is now an international group, informally known as the "B'n'B's." Today we have 50 chapters in 13 states, with a total of 5,000 members and 3,000 students. That's 8,000 people who have seen fit to affiliate with us. There must be a need!

Obviously there are many other singles' clubs around the country, but the B'n'B's is the largest square dance club in the world. That, plus the fact that it is a singles' club means there are still many, many people without a partner who want to square dance.

Couples' clubs are just that — clubs for couples. Singles do not fit very well into the couples' scene. When we arrive at their dances we immediately cause a problem. "Admission to the dance is $4.00 per couple, please. Oh, you're alone? I guess you can dance with the caller's wife."

Singles are sometimes looked upon as a threat by couples (as if singleness was contagious). They react with suspicion and jealousy, as if we were out to steal their mates. Well, folks, that's the farthest thing from our minds. A great number of singles today are single because we want to be.

Singles' clubs exist and prosper because they fill the needs of a large and growing segment of our population — people who are not married, whether by chance or by choice. We can serve as a surrogate family. We often band together for more than just dancing. We get together for picnics, potlucks, beach parties, trips, New Year's Eve parties, etc. We often find our square dancing friendships closer than those with other people because of our common interest.

We offer singles an opportunity to meet and have fun in a non-threatening atmosphere. We aren't trying to sell religion, politics or anything else. We are only interested in having a nice evening with square dance friends. Because you come alone, it removes the pressures of being on a date. Even an after party is a way of getting to know each other better without having to go on a date first.

Where a couples' club outing might be in carpools, we go on a bus so that we have more people together, like a big party. Couples tend to do things by themselves; we tend to group together to have an outing.

Singles' clubs exist because there is a definite need in our communities for activities which deal with the special situation of the solos. We serve the widowed, divorced, teens, military, students and people who remain single by choice. We provide a meeting place for people new to the community to dance and find new friends.

Another group we serve are those who, even though married, find one of the partners can't dance. We give these people a place to square dance without having a partner. In short, we serve a large section of the population, who for one reason or another, go to square dances alone.

The Outlook for the Future

It couldn't be better! We are finally being recognized as a group to be considered. Conventions are setting aside solo areas. We don't especially need separate halls but we do need an area marked with a banner or sign, within the regular dancing area, where we can meet

Please see **SINGLES CLUBS,** *page 83*

Traditional Treasury

By Ed Butenhof, Rochester, New York

TRADITIONAL DANCING, as I hope I have made clear before, is not a static thing. It has constantly undergone change, both intentional and accidental, from place to place and from time to time. Creative callers have always tinkered with new combinations and if they saw a figure they liked, they would take it and build a new dance around it. The new dance, if it lived, might in time become traditional and perhaps spawn more variations.

It is interesting to speculate about this process, but it can be only speculation because, while similarities in dance might be due to copying, they might also have resulted from independent invention. The movement square thru, for example, was invented in contemporary square dancing hundreds of years after appearing in English country dancing.

In any case, Al Scheer, a traditional caller from Colorado, started me thinking about a possible connection between an English three couple dance called "Jenny Pluck Pears" and a traditional square dance called "Railroad Track" in Colorado. I doubted that the connection was a direct one and I went looking for an intermediate form and sure enough I found one in the Saratoga Lancers — second figure. Whether that connection is direct or related at all is still anybody's guess. However the key move is an interesting one and obviously long-lived.

Rather than describe the whole dance involving, as it does, some specialized movements like setting, siding and arming, which would require too much space to explain accurately, we will just review the pertinent figure.

JENNY PLUCK PEARS

A dance for three couples in a circle, from Playford 1651 edition.

First man sets his woman in the middle with her face to him
He places woman in center
Second man sets his woman
Second man does the same
Third man as much
Third man the same, wording is Playford's
Honor all
Men go round about the women
They skip around the outside
Back again

You get the idea, now let's see what happens to it later.

SARATOGA LANCERS

Second figure, as described in Wilson's Ballroom Guide, 1884.

All forward and back (4 bars)
Ladies in center (4 bars)
Gentlemen hands all round (8 bars)
All forward and back (4 bars)
Turn partners (4 bars)
Back to place

In this dance, the ladies are left facing the center while the men circle around them. Later in the same dance as described in "Good Morning" 1926, the ladies have been turned to face their partners and are back-to-back in the center.

In any case, this idea may, or may not, have evolved into other variations. As Al Scheer says, "As the covered wagon traveled west, the impromptu callers no doubt did their best to remember a dance as they had seen it or danced it."

RAILROAD TRACK

As described by Al Scheer, Littleton, CO

Gents to the middle back to back
Ladies run around the railroad track
Meet the same man coming back
You give him a swing and you give him a whirl
Ladies to the center back to back
Gents run around the railroad track
Meet the same girl coming back
You give her a swing and you give her a whirl
Do sa do the corner girl
Give your partner a great big swing
And promenade the corner maid

Repeat the dance three more times to get original partner.

As Al says, "Only the skeleton of the origi-

Please see **TRADITIONAL,** *page 86*



ROUNDANCER MODULE

The 6th Annual Roundalab Convention in Salt Lake City, Utah was hailed mainly as a working/discussion session — the reason for so many "civilian" outfits.

It's Number Six for Roundalab

ROUND DANCE TEACHERS from eighteen states and one Canadian province attended the Sixth Annual Roundalab Convention in Salt Lake City, Utah, October 24 thru 26.

There was a strong feeling of cooperation and purpose as members, with diversified backgrounds and experience gathered together. Everyone was given an opportunity to share their knowledge, expertise and talents. All went home with a strong feeling of comradery and accomplishment.

The Standardization Committee continued its ongoing job of describing and defining additional dance movements, clarifying the already adopted list of abbreviations and selecting preferred cue words. Over 500 Roundalab members returned their ballots to help in determining the preferred cue word "hitch six." Directions, positions, rhythms, steps and movements which have been defined were realigned into Roundalab's six phases of round dance progression.

The Education Committee sponsored a most enlightening audience participation two-session motivational leadership seminar by Dr. Duane Blake, a professor at Colorado State University who specializes in human resource development. The program for the three, two hour seminars which Roundalab will present at the National Square Dance Convention in Louisville was developed. The Education Committee will also explore the development of a video tape library. The Education program concluded with a tax seminar presented by Lee and Nancy MacKay.

Several new committees were established — a Review Committee and a Committee for Teacher Accreditation. A Grievance and Complaint policy and procedure was adopted as well as a new Awards and Recognition program. The 1982-83 Classic List of 10 easy level, 15 intermediate level and 10 advanced level round dances was adopted.

Harmon Jorritsma, California, was elected Chairman for a second term. Also serving on the Board of Directors are Betty Jorritsma, Lionel and Catherine Bourdier, Louisiana, Ray and Anne Brown, Colorado, Edith Capon, Tennessee, Lyle and Agnes Esch, Michigan, Irv and Betty Easterday, Maryland, Don and Pete Hickman, Texas, Charlie and Madeline Lovelace, Florida, Ted and Barbara May, Louisiana, Clancy and Betty Mueller, Indiana, Charlie and Bettye Procter, Texas, Ty and Ann Rotruck, Colorado, Wayne and Norma Wylie, Arizona. Charlie Capon was elected Executive Secretary. Doc and Peg Tirrell continue as Journal Editor-in-Chief.

The Seventh Annual Roundalab Convention will be held in Indianapolis, Oct. 23, 1983.

On the social side, when the Utah Round Dance Association realized that Roundalab had chosen Salt Lake City in which to hold its convention, they decided to really roll out the red carpet. A special "Welcome To Utah" round dance was held before the convention officially opened. Unable to locate dance facilities within walking distance of the convention hotel, the local round dancers cheerfully provided transportation to and from the dance hall. All teachers who wanted to were extended the courtesy of cueing and demonstrating a dance.

The highlight of the dance evening was the announcement that Gov. Scott Matheson, in honor of the Roundalab convention had declared it to be Round Dance Week in Utah.



Utah Round Dance Association Officers surround Utah Governor Scott Matheson.

Harmony might have been the theme at the 6th Annual for it was evident from the start that much would be achieved. The elation of accomplishment and the magnitude of positive attitudes was overwhelming. Concerns are rarely unique and concerns shared are usually concerns solved. In 1983, we want everyone to be heard. If you are not members, join us – together, we'll reach even greater goals! – Harmon and Betty Jorritsma, Roundalab Chairman.

PAGING THE ROUND DANCERS



Grant and Barbara Pinkston,
Memphis, Tennessee

THEY ENJOY TEACHING BEGINNERS — and if the warmth and sparkle that so readily shows in the expressions of this round dance couple mean anything, then it must be that their beginners, in turn, enjoy being taught by the Pinkstons. Grant and Barbara teach two basic classes each year. They are also currently affiliated with three round dance clubs that range through easy, intermediate and advance levels. As well, on the local scene, they cue rounds regularly for the Bachelor and Bachelorette Square Dance Club and the River City All Position Square Dance Club.

The Pinkstons are in demand as round dance instructors throughout the southern states and have been featured at the Mississippi State Square Dance Convention and the Arkansas State Convention. They are already booked and making plans for the Missouri State Square Dance Convention in October of 1985. And as one might expect, it doesn't stop with affairs of State — they have taught at two Nationals and, as members of the Universal Round Dance Council, have participated as teachers at two of their conventions.

Outside of the activity, Barbara is a bookkeeper for a construction company and Grant is a uniform lieutenant with the Memphis Police Department, hopefully retiring within the next year. They have a married son, 25 years old and a 12 year old daughter.

Grant and Barbara have been square dancing for 18 years, round dancing for 11 and teaching rounds for the past 7 of those years. It's easy to understand why they are becoming increasingly popular as leaders, for when they speak of their association with square dancers and round dancers, the Pinkstons use words such as involvement, enjoyment and love.

The CALLERS Notebook



THOUGHTS FROM THREE CALLERS

All callers, regardless of how frequently they call or how long they have been calling, have thoughts about this activity, are concerned when square dancing falls upon rough seas and rejoice as they see it progress. Callers grow in stature, not only as they are able to pass along their views to others but as they are able to listen to the thoughts of other callers and apply this knowledge to their own methods of calling and teaching. We have much to learn. On this score we have three different views on three divergent subjects. We invite you to give consideration to the outlook of each author.

TECHNIQUES OF A GOOD MC

by Osa Matthews, Palm Springs, California

AN MC CAN MAKE or break a program. His job is not simply getting up and saying, "Your next caller is Joe Brown." It goes much deeper than that. The proficient Master or Mistress of Ceremonies sets the pace of the program, welding it together so the dancing participant has the feeling of attending a well planned presentation. To evaluate square dance MC'ing, let's start by taking a look at some MCs we might have preferred not to know.

There's the MC who arrives just in time to walk up on the stage seconds after the first caller has put his record on and has the floor squared up. He announces, "I am the MC for today," takes the mike, figures out the caller's name and says, "Your next caller is Joe Brown." He hands the caller the mike, walks to the back of the stage and stands there visiting with a friend, smoking a cigarette or simply doing nothing. People around the stage who are not dancing might have questions they want to ask. They can't get to him because he is so far away that he is really not available to anyone. In this case, it is hardly worthwhile to have an MC.

Another "blooper" type MC, in my estimation, is one who upstages everything and everyone by using funny tactics; being funny on stage to the point of distraction to both the dancers and the caller can be annoying and completely humorless.

So what makes a good MC? Well, in my opinion, you should arrive at least 30 minutes prior to the starting time of the dance. If someone else is doing the sound work for you and you are not using your set, you should familiarize yourself with the system so that you may help anyone who is on the program. A good MC should have the program, with the names listed, and should endeavor to contact those callers as quickly as possible. Find out the names of their wives or husbands and where they are from. Be sure to introduce the caller's partner since he or she is as much a part of the team as the caller. Spouses

usually get the least recognition and they probably do as much work. The MC should always recognize the team. Make a note of the clubs a caller calls for. If the caller is a traveling caller or a recording artist, give that information as well. If the caller is a personal friend you can comment on something special. The audience enjoys a quick little joke, What they do not enjoy is a long comment that is of little importance to the majority.

In order to keep things moving smoothly, an MC should ask the caller for his records and have them right there. Ask the caller what speed he would like to have the record played and ask if he or she is familiar with the equipment. After the caller begins calling, look around to see if there are people who need information. Be aware of any sound problems and make the sound as good as you can.

A caller should MC a program in proper square dance attire. When you are asked to MC, either a lady or gentleman caller should be dressed for the square dance occasion.

Once in awhile remind the dancers that the callers are donating their time. Applause is their payment, so be sure to show the featured callers just how much they are appreciated. With this attitude, you will discover that you will also be appreciated for being an extremely good MC.

ELIMINATE THE NEGATIVE

by Bill Donahue, Garden Grove, California

TOO MANY NEW FIGURES, not enough fun in dancing, callers not teaching what they should, dancers pushing new dancers too fast, clubs advertising levels above abilities, and on and on into the night. For each of these negative statements, in the catalogs of historical remarks we will find additional comments reflecting the same attitude.

When a great number of people are involved in an activity that relies on verbal communication, somewhere along the line, without a great amount of effort, things often get twisted to the point where everyone misunderstands everyone else. Even the most basic idea has been turned into an almost impossible situation. This is the case when two negatives do not make a positive. Instead, additional problems mushroom into more derogatory remarks. So, eliminate the negative and the activity will enjoy a continuous, ongoing, healthy and prosperous time.

Square dancing, as we know it today, is different than it was 10, 20 or 30 years ago but there have always been dedicated leaders in the field who lent their expertise to this great activity of ours, that caters to all walks of life. It seems likely that with so many different personalities involved, there will be a like amount of diversified ideas to go around. Square dancing will not die out, nor will it become the most popular hobby in the world. There are other people and other activities that take away from it becoming the number one pastime. However, this does not rule out the possibility of our hobby becoming 1,000 times greater in numbers, if we wish it to happen. There is nothing stronger than people working together to bring forth a happening of great benefit, not only to the activity but to the potential new member who has yet to experience the joy and fellowship of square dancing.

In 25 years of calling there has yet to be a time when I felt the activity was down or on the way out. There have been times, in the course of my experience, when things were not going as well as I would like, even to the point of giving it up. However, something deep down inside would not allow me to give in. Instead, I would come back at it a different way and try again. I firmly believe the nucleus of all square dancing, past and present as well as the future, has been and must continue to be made up of fanatical devotees who are dedicated to this hobby, above and beyond the call of duty. It is these people, whether dancers or callers, who set the trends of future possibilities and who will make our hobby even more successful and rewarding. We will never have perfect cooperation, nor will there be complete harmony within; yet when thinking of all the avenues that are open to us, it is quite a challenge to come up with a workable solution we can all live with. Thus far, I have been able to do just that, Why? Because I am completely dedicated and committed to this hobby and want to see everyone else become dedicated and truly committed. We, as a group, can do wonders for our pastime, each in our own way, whether it is in the realm of learner's classes, round dancing or workshops, or any of the other (excuse the expression) levels that each of us wishes to be associated with. I have always been a proponent of no levels, only proficiency in what is known. My levels run horizontal rather than vertical.

PROFESSIONALISM, A NEEDED QUALITY

by Buddy Weaver, Kailua, Hawaii

THIS COMPOSITION OF thoughts is addressed to those who are the leaders of our activity — our callers, our cuers, our club and association officers. It is also addressed to the many dancers who feel that etiquette is an area in which there is a need for improvement.

Are we professionals? A professional is not just a person who gets paid for what he or she does; the term professional goes far beyond that. Lee Dubois, a leader in the field of sales, defines a professional by three qualities — technical knowledge, presentation skills and attitude. How much a person knows about what he or she does is very important. This knowledge, along with the way you present yourself, is the key factor in your success or failure. But overall, the most critical item a professional *must* have is a strong and healthy attitude toward the activity.

The professional is always enthusiastic about his or her endeavors and is a source of enthusiasm for others. How the leader feels about leadership will be reflected in those who follow. We don't *own* clubs; we *call* for them. We don't call a dance just because we are in the limelight; we call because we enjoy seeing the same brand of fun we get out of calling coming back from the dancers. The leader who projects a professional attitude is seldom out of demand. The skills and know-how just come naturally if you are enthused by what you do. What we *get out* of square dancing is exactly what we *put into* it. Think of true fun and fellowship as an inducement to non-dancers, rather than a facade.

For the present and the future of our activity, take an objective look to see if our behavior matches our thoughts. After all, we *are* professionals. *Right*?

LADIES ON THE SQUARE

AN ABBREVIATED LOOK AT THE HISTORY OF SQUARE DANCE DRESSES



THE ANCESTORS of today's square dancing go back to the elegant ballrooms of France and the grand manors of England. There the minuet, the polka, the waltz, the quadrille were danced. As people crossed the Atlantic Ocean to a new land, they brought their dances with them and their style of costumes, so appropriate to the type of dancing they enjoyed. The early Colonists, especially the upper-class citizens, clung to their heritage and paid close attention to their attire, not just for a love of fashion but because it marked a social distinction. Dress was a badge of rank. Dress had a "moral effect on conduct," they believed.

So, their stately and dignified dances called for stately and dignified dresses. Gowns were made from damask, taffeta, silk or fine muslin. The fullness in the skirt was obtained by wearing a hoop skirt underneath. It wasn't easy to



Lorraine Zabaro models a gown of the late 1700's. Such dresses often became heirlooms, handed down from mother to daughter.

get close to a partner with such a skirt. Coiffures were often high and possibly powdered and called for slow turns and stylized curtseys. It was an era of stately music, stately dances and stately dress.

The 1800's

100 years pass — the move Westward is on. Our pioneer ancestors were hardy people; they had to be. Days were long; life was not easy. There were miles to be traveled and upon settling, land to be tilled. Often a lady would grow her own flax to make linen or obtain wool from her own sheep. Many dyed their own material.

There was not much time for gaiety, but when an occasion arose, folk would gather at a barn-raising or a wedding. The dance might



Jeanette Martinson wears a dress of the late 1800's, its style a forerunner of what was worn in the 1930's at the revival of square dancing.

be in the kitchen of the house, in the barn (with or without a roof), out-of-doors, or, at times, even in the saloon. The dances were rousing and hearty. The fiddler sawed away and the caller hollered out. Women's dresses were long; starched petticoats and floor-length pantaloons were worn underneath. While not necessarily worn while dancing, the ladies all had bonnets, practical relief from the hot sun. The costuming allowed for free and exuberant movements in the squares, circles and couple dances.

The 20th Century

Another 100 years' leap forward to the 1920's and we encounter Mr. Henry Ford endorsing and sponsoring early American square dancing in Lovett Hall, Dearborn, Michigan. Ford provided the setting (complete with teakwood floor, crystal chandeliers and formal straight chairs on either side of the room), the orchestra (live, of course) and a dancing master (to teach and prompt the evening). Formal attire was mandatory; ladies

Henry Ford insisted on formal attire as modeled by Vi Paul. Two alternate programs were used at these Saturday evening cotillions.



Polished cotton required hours of ironing. Skirt lengths were mid-calf. Lots of skirtwork was used in these days. The model — Becky Osgood.



wore long gowns and white gloves. Manners were closely watched. Waltzes, two-steps, early squares and contras, and more waltzes (Henry loved to waltz) were programmed.

Following the second World War, there was a resurgence of square dancing. In choosing a costume, ladies remembered the long dresses of earlier years and either made their own or bought housedresses from Sears and Roebuck. At first these dresses were straight, worn without a petticoat. It wasn't long, however, until the length came up a bit, above the ankles, and petticoats were added underneath. The fabric was cotton which meant hours and hours of ironing, especially as the



In the 1950's the squaw dress was popular. Dorothy Ingham wears a colorful one, ith the length between ankle and mid-calf.

dresses got fuller. One style which was very popular in the late 50's and early 60's was the squaw dress. Yards and yards of braid, trim and rickrack were used. Many a lady remembers repleating one of these skirts, either by hand with clothespins, or with one of the early contraptions where the material was woven in and out of metal ribs.

By the early 60's nylon fabric replaced cotton and eliminated the need for ironing. The continual improvement of fabrics with dacron, polyester and novelty blends have added to the pleasure and time saving of m'lady.

Border prints became the rage in the 70's. Ladies sought out attractive patterns and used them for beautiful costumes often working the



A current-day border print in a drip-dry fabric, modeled by Joan Guhl. No one complains at the lack of ironing.

design into the bodice and/or sleeves as well as around the skirt. Skirt lengths got shorter.

Today styles and designs know no bounds. The imagination of the seamstress and her ability with a needle (or sewing machine) have turned out patterns from peasant styles to what one might see at an elegant ball. Sleeves, necklines, skirts, trims, colors, combinations — there is no limit. Good taste in underpinnings, in length of skirts, in necklines should always be considered. What looks well on the wearer and to the beholder is the criteria.



Bettye Procter demonstrates the limitless ideas for square dance dresses with a see-through, overdress.

What a heritage we have had! What a future is still ahead!

Style Lab

EIGHT SHOTS AT TRADES

SEVERAL OF THE BASICS, particularly those in family groupings, come to us with a general rule that covers all variations involved in the family and from all different setups. Inasmuch as callers are emphasizing the importance of teaching by the definition, it's not a bad idea to make certain that we know the general rule as well as the rules for each individual member of the family. Let's take a look at eight variations of the Trade movement, six from the Basic Plateau and two from the Plus Program.

GENERAL RULE. Any two directed dancers exchange places by walking forward in a semicircle ending in the other dancer's starting position. Each trading dancer has reversed his original facing direction. If the trading dancers start while facing in the same direction, they pass right shoulders when they meet per the right shoulder rule.*

Take a look now at the Trade movements that make up basic 39. Because of its simplicity, let's start with 39f — **PARTNER TRADE:** (Quoting the definition) Starting formation — couple, mini wave. Two dancers exchange places with each other. In our first example we'll take a couple — both dancers facing in the same direction. The two dancers pass right shoulders, exchanging positions and facing directions.

Next, because of its comparative simplicity and similarity to the two-dancer partner trade, let's look at **COUPLES TRADE** (39e): Starting formation — line. Working as a unit, each couple exchanges places with the other couple in the same line. Couples, as a unit, follow the right shoulder passing rule as defined for individual dancers.* The same action working from two-faced line follows the same definition and, in this instance, dancers form a weather vane or straight line as couples move from one end position to the other.

For the next two series, we'll work from an ocean wave, first having the boys trade and then having the girls trade to follow the definition: Directed dancers (boys, girls, ends or centers) exchange places, changing facing directions using the general rule.

**Passing Rule:* Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.

from ocean wave ENDS TRADE



CENTERS TRADE



PARTNER TRADE — take couple handhold on completion.





COUPLES TRADE from lines of four





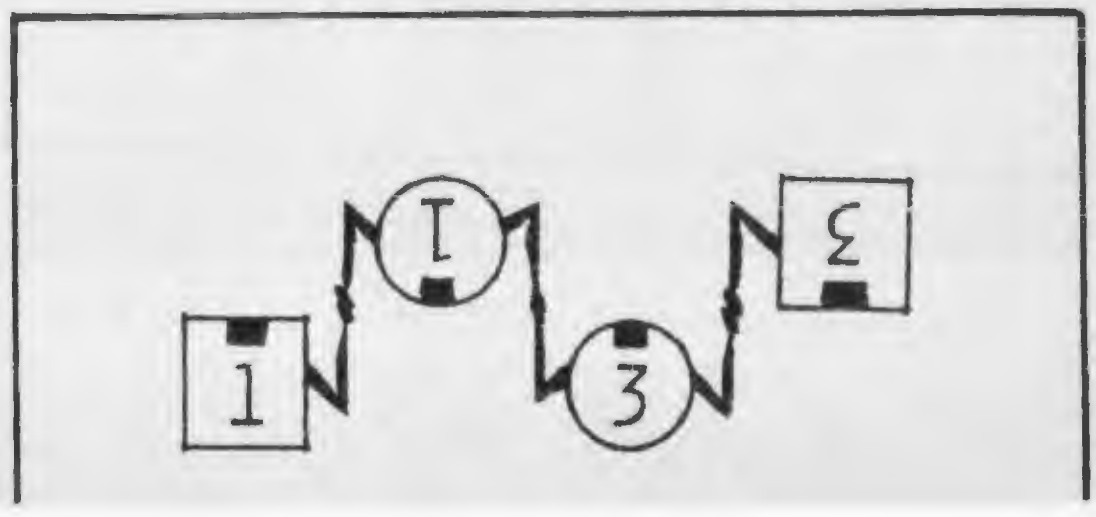
from two-faced line











While still in the Basic program, let's take a look at another Trade figure. Basic 45 is **TRADE BY:** Starting formation — trade by or any formation in which two couples are facing each other and the other couples are facing out. The couples facing each other, pass thru, the couples facing out do a partner trade to face in. This is a simple pattern that involves a partner trade (39f) and from that it derives its name.

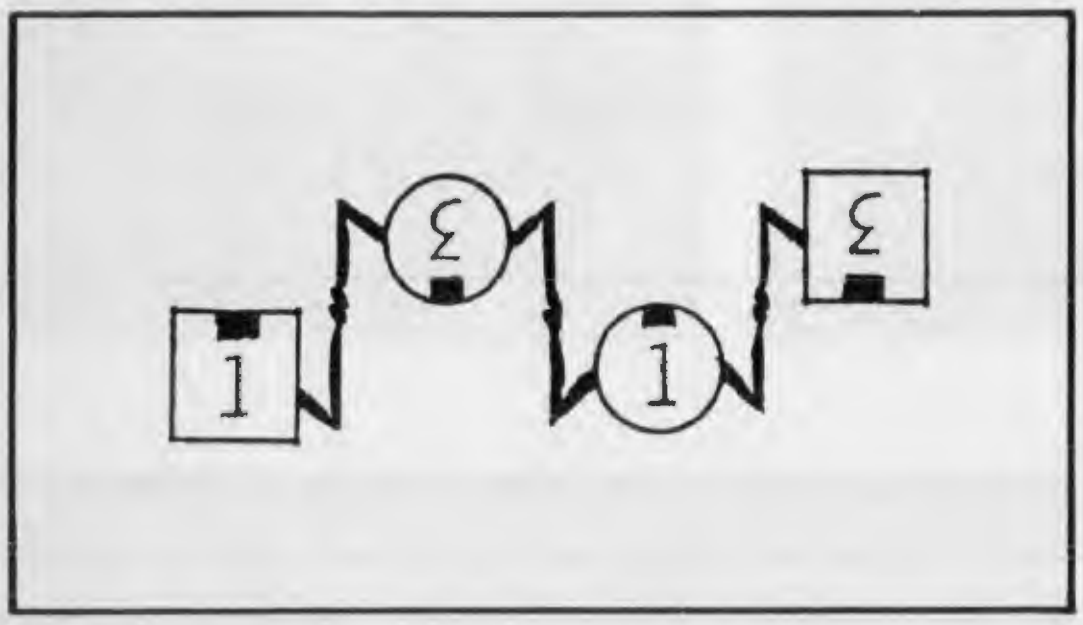
We've selected two other Trades, these from the Plus program.** The first is **TRADE THE WAVE** (Plus 23). Starting formation — Any four-dancer ocean wave. Dancers facing the same direction in the wave exchange places (trade) with each other by releasing

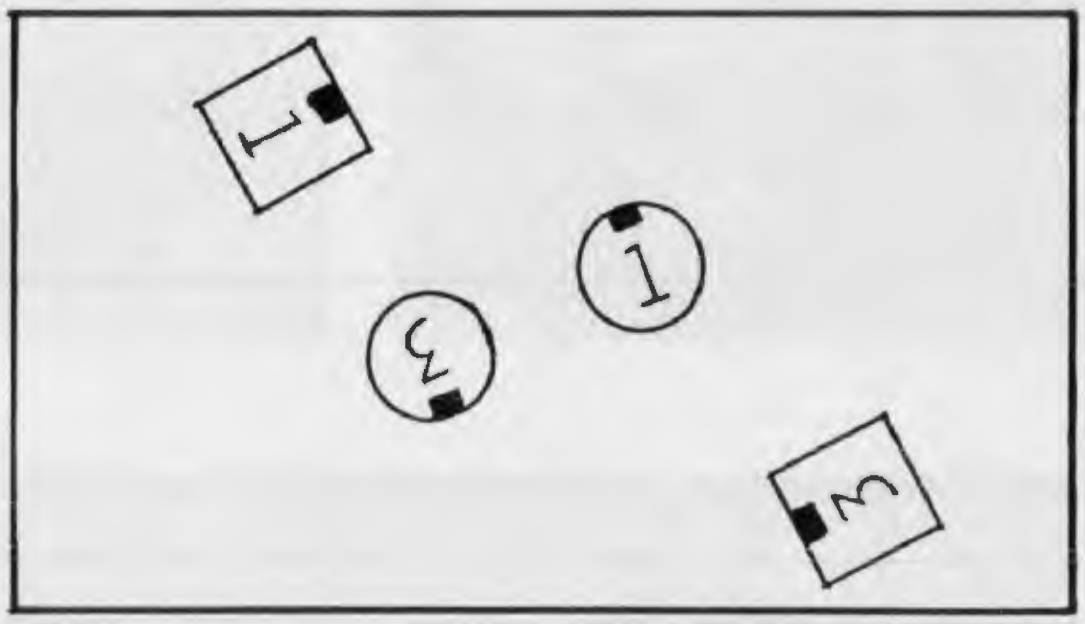
**See current definitions of the Plus movements, SQUARE DANCING Magazine, November, 1982.

TRADE BY



TRADE THE WAVE





TRIPLE TRADE





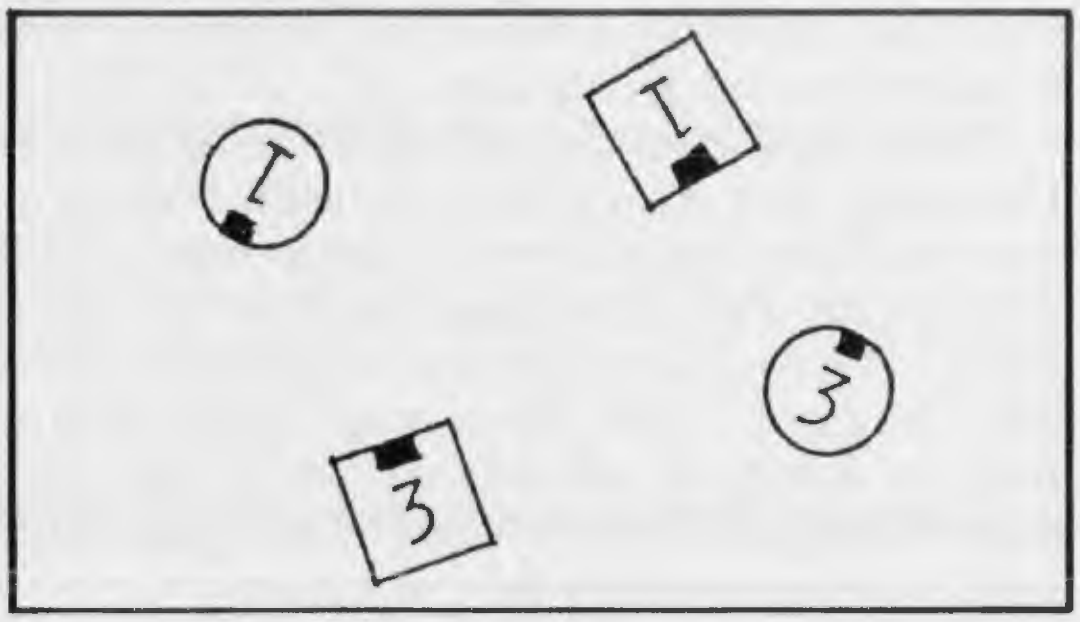
handholds, stepping forward, and walking toward each other in a semicircle, passing right shoulders at the halfway point, and reforming another wave. Right-hand waves become left-hand waves, and vice versa. Ends of the wave become centers and vice versa.

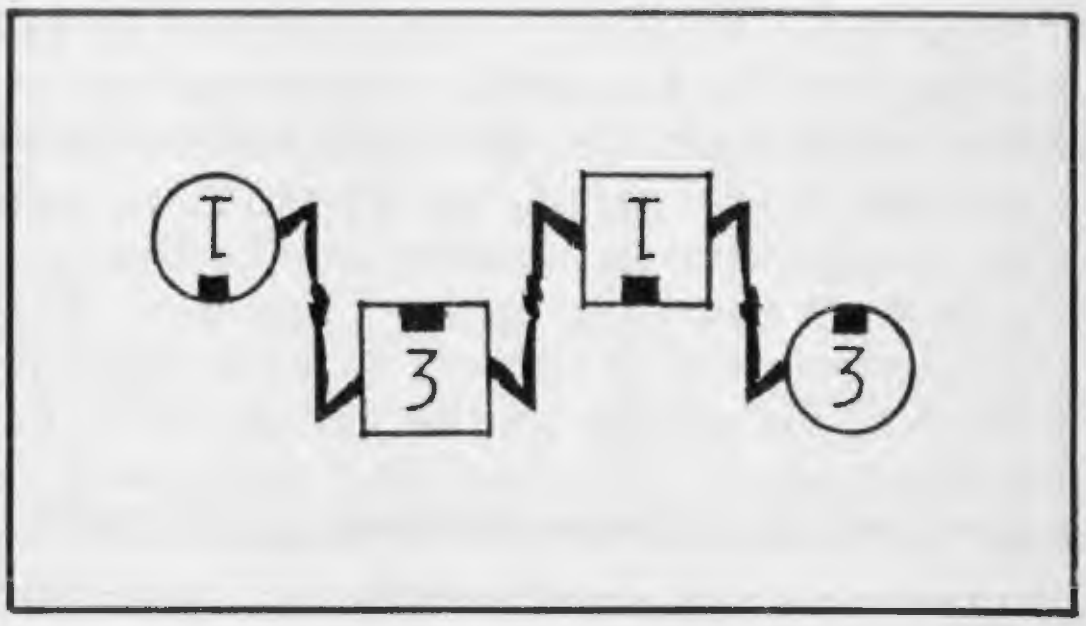
For a final example of Trade family members, we look at **TRIPLE TRADE** (Plus 25): Starting formation — Tidal wave, tidal line, tidal two-faced line, point-to-point diamonds, six-dancer ocean wave, six-dancer column. The two end dancers remain in place as the three adjacent pairs of dancers (the six in the center) trade with each other.

Certainly there are other trade creations and undoubtedly there will be more but these give us a good idea of the flexibility of the movement.















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What's a National Convention?

That Depends on Where You Are.

By Lou Younkin

ALL RIGHT, CLASS, listen up. We're going through this just once, and we may have a pop quiz. The topic is this: What is a square dance convention? There are two answers (no, not true and false). One, if you're a visitor a National Square Dance Convention is a lot of fun. Two, if you're the home team, it's a lot of work.

The 32nd National from June 23 to 25 will be the third for Louisville, so you can see we have experience. At the moment we have more than 2,000 people working to make your stay as enjoyable as possible, and by the time the flowers come out again, Chairmen, Russ and Roberta Carty, expect to have approximately 5,000 people on the job. So much for unemployment. The pay isn't very good, of course, $0.00 an hour with time-and-a-half for overtime, but we'll have to admit it's satisfying work.

A National Convention is for all levels of square and round dancing, contra and clogging. It is exhibition dancing, educational seminars, clinics, panels and workshops. It is a "Showcase of Ideas," where organizations and clubs may display their publications and ideas for improving square dancing. It is exhibitors' booths catering to the needs of square dancers. It is dancing in the streets, on a riverboat and in many of the hotels and motels. It is train dances for travelers on their way to and from Louisville. It is a fashion show, it is touring Louisville and it is eating. Square dancers love to eat. Having 40,000 square dancers together at one time could put a real dent in the bovine population.

And now for the pop quiz:

Question 1: If you're a visitor, what is a National Square Dance Convention?

Question 2: If you're a cow, what is a National Square Dance Convention?

A Real Education

Remember those television commercials that used to say, "At General Electric, progress is our most important product."? Well, for the 32nd National Convention, education will be one of our most important products. You don't have to bring a pencil and notebook, but it might not be a bad idea.

Instead of grouping all of the programs at the same time every day, the education program will be spotted every hour from 10:00 AM to 6:00 PM throughout each of the three days. "We're doing it so you can hit more than one program," said Dave and Carole Hommel, in charge of education. "We'll have the same thing at different times of each day. And we'll have something for everyone."

The education program will include panels, clinics and seminars on squares, rounds, contras, clogging, you name it. The panels will be headed by nationally known persons and will be on such things as the attrition in square dancing, senior-citizen dancers, solo dancers, handicapped dancers and, "So You Want to Be a Caller." The latter will tell anyone aspiring to call, how to start, how to learn, where callers come from, etc. The clinics will be in-depth workshops. They'll be more than demonstrations. You'll get a chance to do it yourself and then discuss it. The seminars will

Please see **CONVENTION,** *page 87*

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Kansas

Myrl and Gene Jensen moved to Topeka about five years ago and helped bring the yellow brick road to Kansas. In toto, they swept Topeka by storm! The Jensens learned to square dance in the Washington D.C. area about 25 years ago. Then Gene's work took them to Richmond, Virginia, to live in 1973 and they quickly became busy with square dancing activities. In 1977 they moved to Topeka and looked for square dance clubs on or near their level, high Plus II. To their disappointment they did not find the kind of dancing they enjoyed nearby. Never ones to wait for others to do the job, they planned a Plus I and II workshop with local caller, Allan Schultz. The Jensens paid for renting the hall, paid the caller and invited dancers to be their guests while improving their dancing. After a successful year, they turned the workshop over to the dancers to continue. When we attended the Chaparral Festival in Kansas City last year, we were told over and over again by some of the smoothest, most capable and happiest square dancers we have met, that they wouldn't have been able to be at the festival if it had not been for the Jensens. We were having such a great time that we forgot to say we would not have either. Myrl and Gene made us take lessons the year after they did. The Jensens have now retired to Sun City, Arizona, where they are still dancing up a storm. Many, many thanks Myrl and Gene Jensen. — *Annette and Bob Baker*

New York

A unique event took place over last Fourth of July when the spirit of cooperation, friendship, fellowship and enthusiasm mingled amongst square dancers of Northern New York, Vermont and Canada in building a "Hands Across the Border" float to enter in the 22nd Annual Rouses Point, New York, Fireman's Parade. Under the leadership of

Callers at the 1st Guersney Square Dance Festival, England, represented the United States, Germany and England (left). Out-of-doors' dancing at the event drew a large crowd of appreciative viewers (right).





designer, Helena LaBounty, some 50 dancers worked on the construction of the float, built on a 45-foot flatbed, tractor-trailer unit, donated by Fortin Trucking of Blackpool, Quebec. The float was decorated with 6,000 coffee-filter flowers and bud trees, along with



2,000 red, white and blue tissue paper flowers used to recreate the designs of the American and Canadian flags, and 2,800 pink, red and white tissue paper flowers in a circles' and squares' pattern. 432 yards of paper skirting were used. Eleven five-and-a-half gallon plastic bubbles were painted with magic marker and outlined with glitter, with either the U.S. star or Canadian maple leaf erected on eight-foot poles at each corner. For the parade, 84 square dancers assembled for the actual parade. Two squares danced, non-stop, for one hour and 12 minutes to the calling of Bob LaBounty and the rest of the dancers marched in front and at the sides of the float, or rode on hay bales distributed around the flatbed. The float took first prize in the float category and was awarded a check for $100, which the dancers turned over to the Rouses Point Fire Department Ambulance Fund. The float also won the award for the best overall entry in the parade. Some 17 clubs participated in the activity and several callers, members of the Champlain Valley Callers Association (which includes callers from both north and south of the border), lent support and assistance. — *Loretta Clukey*

Georgia

The Georgia State Square Dancers 11th Convention was held this past September with the Macon Coliseum filled to capacity. Old friendships were renewed and new ones made. The Y-Teen Club hosted a party for all teenagers at the Macon YMCA with a dance and hamburgers, fries and cokes. Georgia 4-H square dancing clubs encompass about 400 dancers and have been organized by Mac and Virginia McDonald and Skeet and Peggy Bloodworth. Presidents of the Association for the next two years are Kimsey and Mary Ann Dickey of Statesboro. All dancers going through Georgia looking for square dances should stop at our welcome stations and ask for square dancing material and information. The G.S.S.D.A. has placed addresses and contacts at all these stations.



The Swarners receive a handmade quilt from Harold and Carrie Wingert, presidents of the Shippen Squares.

Pennsylvania

The Shippen Squares of Shippensburg recently surprised their caller and his wife, Earl and Nancy Swarner, with a 25th wedding anniversary party/dance complete with a three-tiered cake baked by one of the club members. The Swarners were presented with a handmade quilt sewn by club members which included appliqued square dancers cut from scraps of material from the ladies' square dance dresses.

Washington

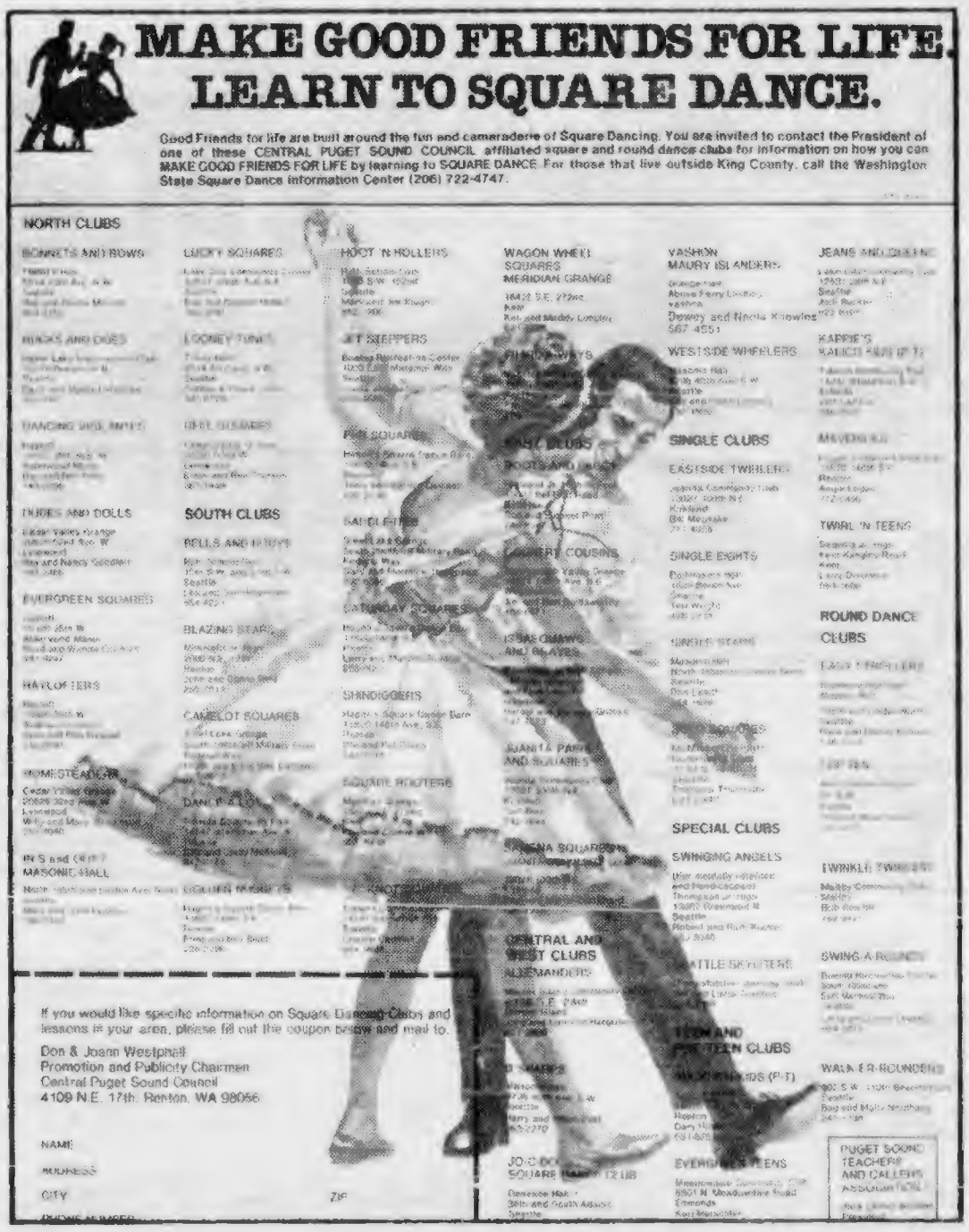
The Central Puget Sound Council Square & Folk Dance Federation developed a four-page tabloid to promote square dancing in their state this past fall. Published by a local newspaper with subscription and counter sales of some 150,000 and an estimated readership of more than 500,000, this outstanding publicity was put in the hands of many, many potential dancers. Good, clear happy photographs were used throughout. The first page gave background information about the activity. The center two pages included advertisements from several clubs, a photo of the world's largest dance (in Seattle), the 10 Commandments of Square Dancing and an article headed, "Sociability is essential quality of square dancing." The last page listed all the clubs in the Council and a coupon to clip and mail in for information about lessons in any specific area. This approach was certainly a complete and intriguing one and should bring results. Anyone interested in further information on how to proceed with such an idea in their own area, might contact Council Publicity and Promotion Chairmen, Don and Joann Westphall, 4109 N.E. 17th, Renton 98055.

California

California State Senator, Dan O'Keefe, has announced he will introduce a bill in Sacramento naming square dancing as the State dance. Through a drawing, eight couples were selected to go to Sacramento as guests of the Senator and dance in the Capitol Rotunda to publicize the legislation. In an interview with Senator O'Keefe, he stated, "I believe that square dancing is one of the best skills a young person can learn in school, one of the best rhythmic skills mixing boys and girls . . . I think it's important to identify something that's so indigenous to the United States . . . If it became the State dance, it would be more inducement to the schools that they make a serious effort when they hire teachers and physical educators that they be prepared and it be included as part of the curriculum." (Incidentally, Senator O'Keefe was formerly a high school teacher and administrator.) His intent is to introduce the dancers on the senate floor, prior to their demonstration to which the media would be invited. This would be followed by a reception. The proposed date is January. Look for follow-up reports.

— *The Prompter*

Well-written, good layout, action photos, informative, clip-out coupon — these superlatives refer to the Washington, Central Puget Sound Federation's four-page newspaper spread advertising Square Dance Week.



MAKE GOOD FRIENDS FOR LIFE.
LEARN TO SQUARE DANCE.

Good Friends for life are built around the fun and camaraderie of Square Dancing. You are invited to contact the President of one of these CENTRAL PUGET SOUND COUNCIL affiliated square and round dance clubs for information on how you can MAKE GOOD FRIENDS FOR LIFE by learning to SQUARE DANCE. For those that live outside King County, call the Washington State Square Dance Information Center (206) 722-4747.

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If you would like specific information on Square Dancing Clubs and lessons in your area, please fill out the coupon below and mail to.

Don & Joann Westphall
Promotion and Publicity Chairmen
Central Puget Sound Council
4109 N.E. 17th, Renton, WA 98056

NAME

ADDRESS

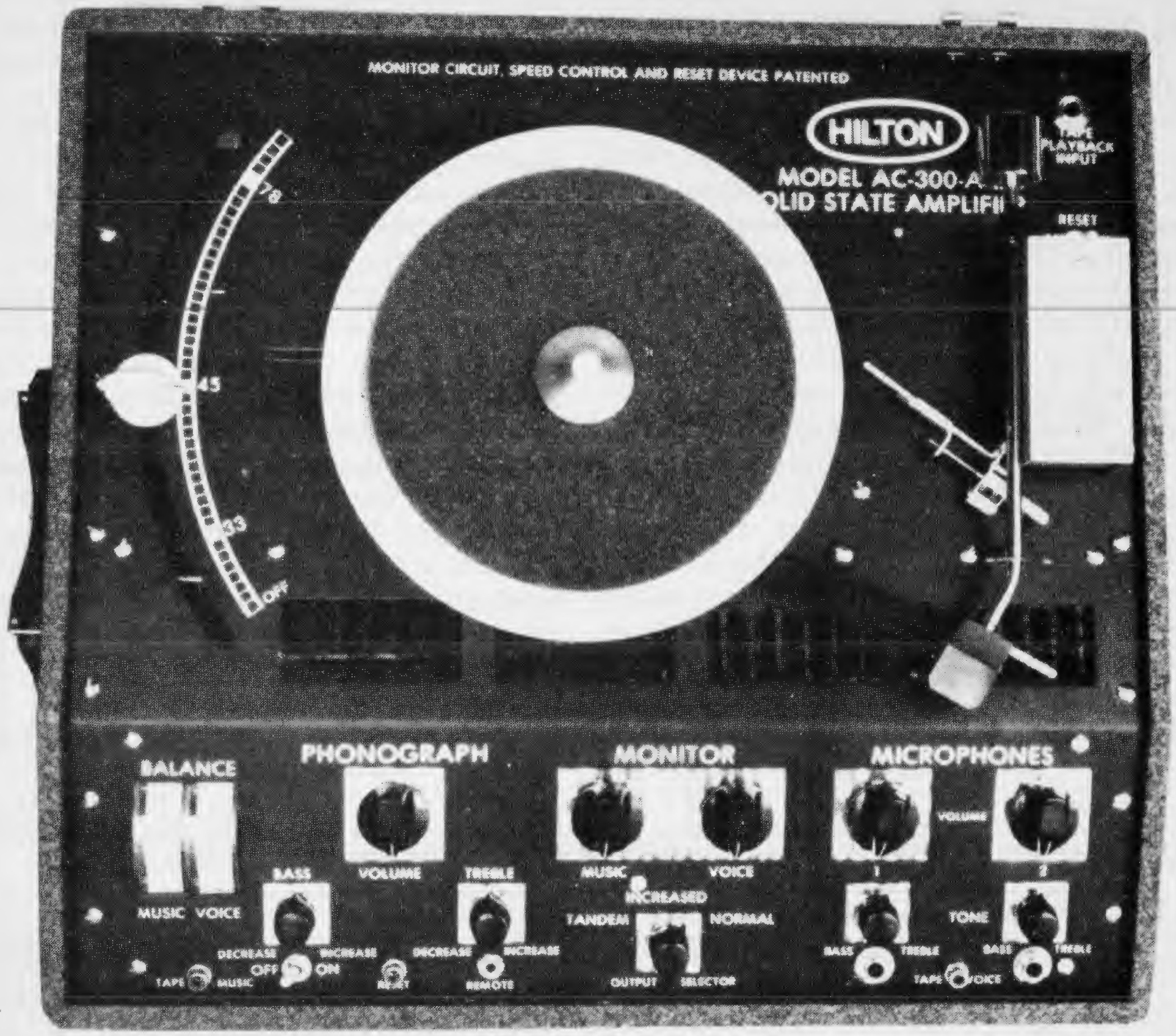
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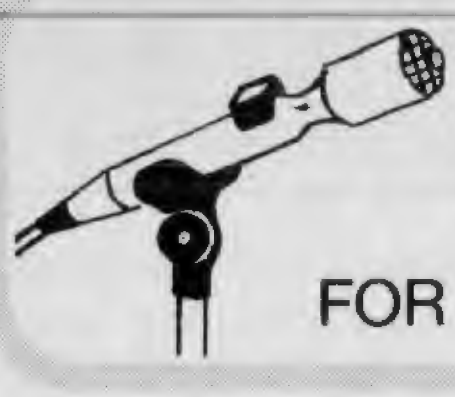
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WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING



January, 1983

THEMES FOR WORKSHOPS

by Jack Lasry, Hollywood, Florida

THE CALL that is the major problem for Plus dancers is "Roll." Most callers only call trade and roll figures and most dancers have a very hard time with all the other combinations and the roll ending. My opinion is that for the average dancer who wants to have fun, we should eliminate all the roll calls except the trade family. The balance of the rolls should move up to the A-1 program and trade and roll should move back to Mainstream. I also think that extend should be continued as a Mainstream action as it is directional in nature and as long as we use ping pong circulate as a Mainstream Quarterly Selection, it fits right in.

Back to Anything and Roll. I plan to explore this concept and those of you who feel Plus dancers should know Anything and Roll can use these as workshop figures.

RECYCLE AND ROLL

Zero Box
Do sa do to a wave . . . recycle and roll (at the completion of the recycle, a roll will be a right face one quarter turn ends in left handed waves)
Girls run . . . right and left thru
Pass the ocean . . . recycle . . . left allemande

Zero Box
Wave . . . girls trade
Recycle and roll . . . balance
Trade the wave . . . boys run . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Zero Line
Right and left thru
Dixie style to a wave . . . boys trade
Recycle and roll (roll is a left face turn . . . ends in right hand waves)
Boys run . . . pass the ocean . . . swing thru
Turn thru . . . left allemande

FLIP THE DIAMOND AND ROLL

Zero Box
Right and left thru . . . veer left
Girls hinge . . . diamonds circulate
Flip the diamond and roll (right face turns)
Touch one quarter . . . boys trade . . . boys run
Bend the line . . . slide thru
Left allemande

Zero Box
Swing thru . . . boys run
Tag the line right . . . boys cross run
Girls hinge . . . diamond circulate
Flip the diamond and roll . . . star thru
Boys trade . . . ferris wheel . . . zoom
Pass thru . . . left allemande

Zero Line
Pass the ocean . . . girls trade
Girls run . . . boys hinge . . . diamond circulate
Flip the diamond and roll . . . star thru
Girls trade . . . couples circulate
Boys run . . . grand right and left

PEEL OFF AND ROLL

Heads star thru . . . double pass thru
Peel off and roll (Girls make right face turns, boys left face turns . . . ends in a double pass thru set up)
Centers pass thru . . . left allemande

Heads pass thru . . . around one to a line
Pass thru . . . wheel and deal
Double pass thru . . . peel off and roll
Girls square thru three quarters
Boys courtesy turn this girl
Pass thru . . . wheel and deal
Centers square thru three quarters
Left allemande

Zero Box
Swing thru . . . girls fold
Peel off and roll . . . girls pass thru
Touch one quarter . . . boys trade
Boys run . . . wheel and deal

Pass to the center
Square thru three quarters
Left allemande

WHEEL AND DEAL AND ROLL

Zero Box
Swing thru . . . boys run
Wheel and deal and roll . . . girls run
Star thru . . . pass to the center
Square thru three quarters
Left allemande

Zero Line
Pass thru
Wheel and deal and roll . . . centers trade
Girls run . . . right and left thru
Dixie style to a wave . . . slip the clutch
Left allemande

FERRIS WHEEL AND ROLL

Zero Box
Right and left thru
Veer left . . . ferris wheel and roll
(Ends in left handed boy/boy/girl/girl two faced line)
Couples circulate . . . boys U turn back
Star thru . . . zoom
Square thru three quarters
Left allemande

PLUS WORKSHOP PROGRAM
Spin Chain the Gears

On the third night of Plus workshop, I introduce Spin Chain the Gears. To my way of thinking, this is the best dancing basic on the list. As a single position basic, it is very popular, but as an APD figure it really requires some dancer concentration, I will try to pass along some teaching hints that may help.

I like to teach from a zero box wave formation and explain that Spin Chain the Gears is the next generation of basics that started with spin the top, then spin chain thru and now the gears. We will all start the action like spin chain thru:

All turn right
Centers cast or turn left three quarters
New centers of wave thru the middle
Trade . . . now freeze

At this point, I explain how the girls make a right about face and slide into the boys to make a left hand star. At this point, I have the dancers "hiccup" that is stop and check their star. Make sure the star is square. Now I tell them that the star will turn three positions but I also have the girl dancer who is facing *out* raise her right hand. I tell her that she will become the center of a four girl wave when we complete the turning of the star three positions. Now turn the star slowly three positions and see how the girls end up thru the center with the outfacing girls as centers of that wave and the boys out on the "wings." At this point, we stop and explain that the boys will make a right about face turn to become the ends of a soon to be formed wave. Note: It is important for the boys to make a right about face to leave room for the girls to finish.

But for now back to the boys. When you repeat the walk thru a few times as the star turns, talk to the boys about rolling right out of the moving star as they make their right about face turn and it will become automatic and smooth. Back to the girls in the wave. I tell them the ending action is again similar as in a spin chain thru with the centers trading, then with the adjacent, and they will cast or arm turn three quarters to end as the centers of the wave.

Repeat the walk thru about three times and have the dancers check their stars with a hiccup and soon it will all fall into place. The action is a technical zero and when called twice in a row, it becomes a geographic zero. Be careful of a wave setup by having the heads lead right. It becomes necessary to call the figure twice to zero. If you plan to teach the action after a swing thru, review your above teach and remember the teaching hints such as the hiccups, the outfacing dancer in the star ending up as the center of the wave and the points of the star rolling into their right about face to clear the center for the ending action.

SPIN CHAIN THE GEARS
(standard position)

Zero Box
Wave . . . spin chain the gears
Girls run . . . bend the line
Left allemande

Zero Box
Swing thru . . . boys run
Girls hinge . . . diamond circulate
Flip the diamond . . . spin chain the gears
Recycle . . . square thru three quarters
Trade by . . . left allemande

Zero Box
Right and left thru
Rollaway half sashay
Single circle to a wave
Spin chain the gears . . . scoot back
Boys run . . . bend the line
Square thru three quarters
Left allemande

Zero Line
Right and left thru
Dixie style to a wave . . . trade the wave
Spin chain the gears . . . recycle . . . pass thru
Trade by . . . square thru three quarters
Left allemande

SPIN CHAIN THE GEARS
(After a swing thru)

Zero Box
Swin thru
Spin chain the gears . . . boys run
Wheel and deal . . . pass thru
Trade by . . . left allemande

DANCING PLUS
Zero Line (1P-2P)
Right and left thru
Dixie style to a wave . . . boys trade
Left swing thru . . . trade the wave
Boys run . . . couples hinge
Triple trade . . . center boys run right
Center four recycle and square thru four
End couples bend to face in
Right and left thru
All pass the ocean . . . spin the top
Grand right and left

Zero Line (1P-2P)
Touch one quarter . . . coordinate
Half tag the line . . . walk and dodge
Chase right . . . boys fold
Ladies chain . . . send her back
Dixie style to a wave . . . left allemande

Zero Line
Touch one quarter
Triple scoot . . . eight circulate
Girls run . . . swing thru
Spin chain the gears . . . recycle
Pass thru . . . trade by . . . left allemande

Heads rollaway half sashay . . . circle eight
Boys square thru four . . . boys put centers in
Cast off three quarters . . . girls load the boat
Boys square thru four . . . boys cloverleaf
Girls pass thru . . . touch one quarter
Grand right and left

Zero Line
Pass thru . . . tag the line
Centers in . . . cast off three quarters
Turn and left thru
Dixie style to a wave . . . girls circulate
Boys trade . . . boys cross fold
Touch one quarter
Follow your neighbor and spread
Girls trade . . . recycle . . . veer left
Couples circulate . . . crossfire
Coordinate . . . three quarter tag the line
Boys swing thru . . . girls partner trade
Boys extend . . . boys run
Pass the ocean . . . recycle
Left allemande

Zero Box (box 1-4)
Relay the deucey
Explode the wave . . . boys run . . . fan the top
Grand swing thru . . . grand swing thru
Boys fold . . . (check girls two faced line in the center)
Girls tag the line left . . . extend
All couples circulate . . . bend the line
Pass thru . . . U turn back
Centers square thru four
Ends star thru . . . step to a wave
Recycle . . . left allemande

Zero Box
Swing thru . . . boys run
Tag the line right . . . boys cross run
Boys circulate . . . girls hinge one quarter
Diamond circulate . . . flip the diamond
Fan the top . . . grand swing thru
Boys lead right . . . half tag each foursome
Coordinate . . . bend the line . . . star thru
Pass thru . . . trade by . . . box the gnat
Grand right and left

INTERESTING VARIATIONS WITH BASICS

Zero Line
Pass thru . . . tag the line
Cloverleaf . . . double pass thru
Centers in . . . cast off three quarters
Star thru . . . left allemande

Zero Box
Touch one quarter . . . scoot back
Boys run . . . pass thru . . . tag the line
Cloverleaf . . . centers turn thru
Split the outsides . . . around one to line
Left allemande

SPECIAL WORKSHOP EDITORS
Bob Van Antwerp Workshop Editor
Joy Cramlet Round Dances

Heads star thru . . . double pass thru
Peel off . . . ends fold . . . touch one quarter
Centers trade . . . scoot back . . . boys run
Star thru . . . pass thru . . . trade by
Left allemande

Zero Line
Dixie style to a wave . . . boys scoot back
Girls circulate . . . girls run
Girls trade . . . ferris wheel . . . zoom
Pass thru . . . left allemande

Zero Line
Right and left thru
Dixie style to a wave . . . boys trade
Left swing thru . . . girls cross run
Grand right and left

Allemande left . . . Alamo style . . . balance
Swing thru . . . heads walk and dodge
Sides walk and dodge . . . all partner trade
Left allemande

DANCING PLUS
Zero Line
Touch one quarter . . . eight circulate
Hinge one quarter . . . triple trade
Recycle . . . right and left thru
Dixie style to a wave
Trade the wave . . . spin chain the gears
Swing thru . . . boys run . . . girls hinge
Flip the diamond . . . grand right and left

Zero Line
Curlique . . . coordinate
Ferris wheel and spread
Ends load the boat . . . centers rollaway
Turn and left thru . . . pass the ocean
Extend . . . recycle . . . pass thru
Trade by . . . left allemande

Zero Line
Pass thru . . . wheel and deal and spread
Ends of the line load the boat
Centers pass thru . . . chase right
Then walk and dodge
Separate around one to a line
Right and left thru . . . star thru
Pass thru . . . trade by
Left allemande

Heads pass thru . . . around one to line
Touch one quarter . . . eight circulate
Boys walk and dodge . . . boys chase right
(check column)
Eight circulate . . . eight circulate
Girls walk and dodge . . . girls chase right
Girls walk and dodge

Those who can . . . star thru
Others face in . . . lines up and back
Pass the ocean . . . all eight circulate
Girls run . . . bend the line
Left allemande

Zero Box
Wave . . . recycle and roll
(check left hand parallel waves, after recycle all dancers will roll one quarter right)
Balance . . . trade the wave . . . boys run
Pass the ocean . . . recycle
Left allemande

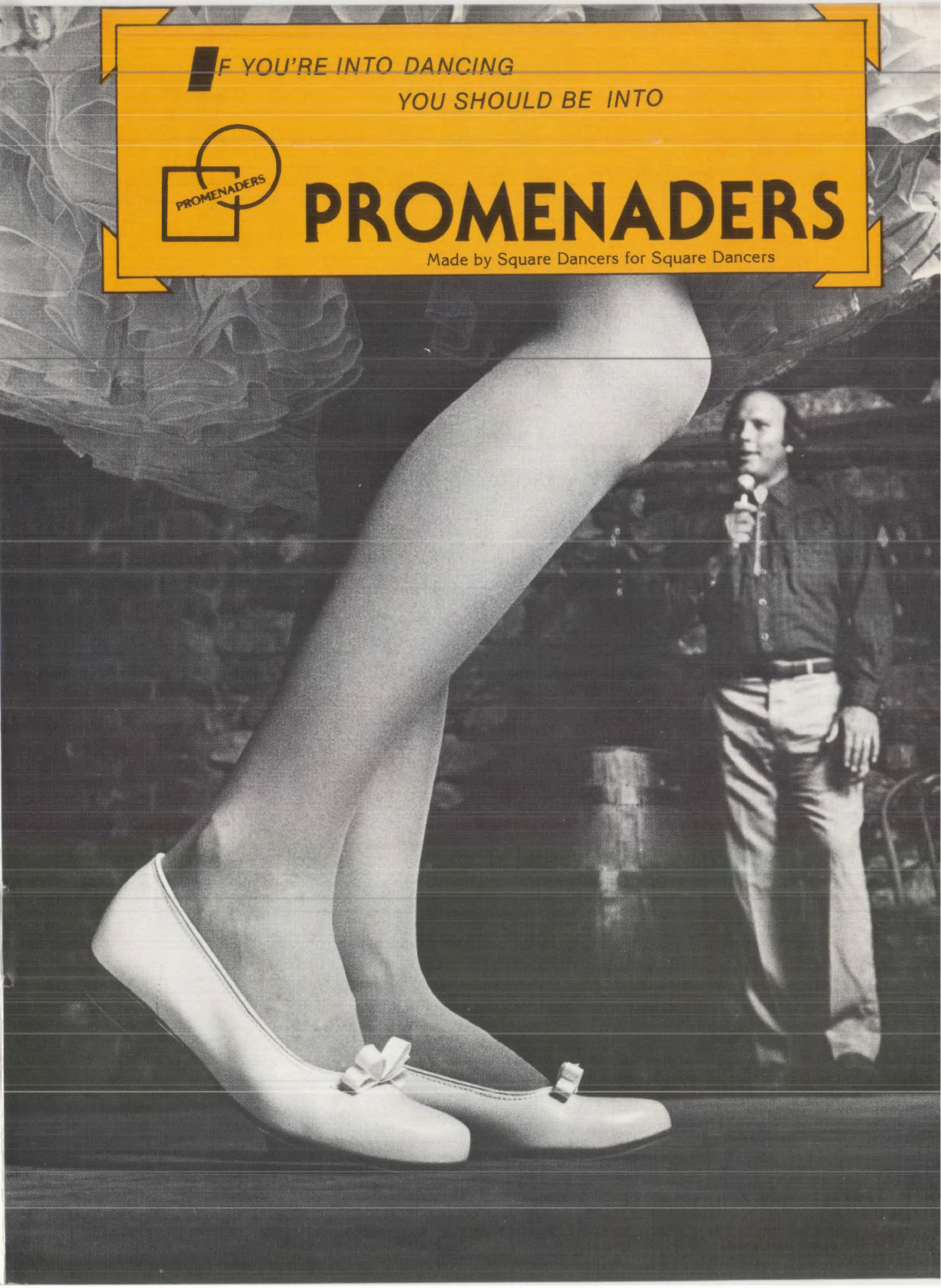
Zero Box
Right and left thru . . . veer left
Couple hinge . . . triple trade
Wheel and deal (lines up and back)
Touch one quarter . . . triple scoot
Boys run . . . pass thru . . . trade by
Touch one quarter . . . walk and dodge
Chase right . . . boys run
Left allemande

GETTING ACQUAINTED WITH APD AT THE BEGINNERS CLASS PROGRAM

Teaching your class *how to dance* involves a reasonable amount of positioning and getting acquainted with positions and formations . . . square dancing from its beginning has included positions where dancers were required to learn to do some calls from more than one position and if we start them off in class, they will accept this concept rather than trying to add it at a much later date when habits are formed and they think they know it all already and have that attitude about APD. I feel the term reasonably covers the picture quite well; don't get carried away and all will be fine.

START SIMPLY. Have the four boys right hand star to the corner . . . left allemande
Heads (sides) **rollaway . . . half sashay**
Circle eight . . . boys pass thru
Separate around the outside to home
Come into the center
Right hand star to the corner
Left allemande

Heads pass thru . . . around one to line
Pass thru . . . bend the line . . . star thru
Centers pass thru . . . right and left thru
Left allemande


IF YOU'RE INTO DANCING
YOU SHOULD BE INTO
PROMENADERS
PROMENADERS
Made by Square Dancers for Square Dancers

DANCER

The standard of excellence for round dancers. Designed and made with the smooth rhythm of round dancing in mind. The "Dancer" is made of glove tanned leather, fully lined with nylon tricot and a "kiss" of foam to cushion the lining. Bounce back toe, steel shank, and cushion insole are all standard quality features. A 3/8" leather strap with elasticized buckle aids comfort and security. The "Cuban" heel adds that "touch of elegance."





MAJESTIC

The favorite of square dancers world wide. All of the quality features included. Glove tanned leather upper. 3/4" leather strap with a hidden elasticized gore for the buckle. Full "bounce back" toe. Entire upper lined with a foam cushion enclosed by nylon tricot. Cushion insole and steel shank arch support. 1" matched heel. The standard against which all other square dance shoes are compared.

SWINGER

A traditional style with elastic gore ring in the strap. Glove tanned "unlined" leather upper. ½" cushion crepe heel. Steel shank support with cushion insole.



SCOOP

Has the same quality enhancing features of the Majestic style. The strap is 3/8". The heel is "cowboy stack" at 5/8". The outsole is cinnamon evertone. Comparable in all respects to the Majestic. Leather upper, leather strap, elasticized buckle, steel shank, cushion insole. The best in a "low heel" style.





CLOGGER

Made for the punishment of clogging. The upper is leather, fully lined with foam backed nylon tricot. Steel shank, bounce back toe, and 3/4" strap. The Clogger has a heavier than usual outsole. Nails or screws, may be used for tap attachment. Available in patent and smooth leather.

TERRI LEE

The feminine touch is enhanced with the self colored leather bow. A fully lined, leather shoe, cushioned insole, with steel shank and other quality features of Promenaders styles.



THE CHEYENNE

The Cheyenne is designed and constructed for both dancing and casual dress wear. The full leather upper, including leather liner has a double ribbed steel shank arch, cushion insole and outsole. The leather upper is especially tanned by A. L. Gebhardt of Milwaukee, Wisconsin. The special tanning provides exceptional softness with the strength retained for long wear and good looks.



SHOE CREAM

This product is prepared with basic pigment color, not a dye. Promenaders polish is available in black, white, red, brown, navy, and bone. The cream is color-matched to Promenaders shoes and is easily used. This product provides excellent results in restoring the beauty of the shoes as well as preserving and maintaining the leather.

SHOE CLEANER

Is prepared especially for Promenaders shoes. This cleaner is the same as used in the manufacturing process. When used as directed it will remove soil and old polish and allows new polish to restore a like-new finish.



Promenaders, Inc.
P.O. BOX 550
WINDER, GA. 30680

Teach four boys/girls to do the square thru family. The same goes for swing thru and pass the ocean. Teach all eight circulate as an ends and centers figure so no matter where the boys/girls are they will respond as ends or centers. Zoom as an APD basic is also easily learned.

I avoid things like right and left thru and box the gnat with boy/boy situations. Think about the real value of the long range dancing program. If they get acquainted during the basic portion, the Mainstream area where a lot of APD is standard dancing, you should be able to move along without creating dancer frustration. More later.

ROUND DANCES

GONNA FENCE YOU IN — Grenn 17017
Choreographers: Gil and Marcia Fernald
Comment: An easy two-step routine. The music is very good and surely makes one want to dance. Cues on one side of record.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED **facing** LOD, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end** CLOSED M face WALL; **Vine, 2, 3, 4 end** SEMI-CLOSED **facing** LOD; **Walk, —, 2, —;**
5-8 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn** M **face** WALL **in** CLOSED, **—;**
9-12 **Side, Close, Fwd, —; Side, Close, XIB face** RLOD **in** LEFT-OPEN, —; Bk, Close, Fwd, —; Side, Close, XIF to BANJO/ Check, **—;**
13-16 **XIB, Side, Fwd, Lock; Fwd, —, 1/4 R Turn M face** WALL **in** CLOSED, **—; Turn Two-Step; Turn Two-Step end M facing** LOD;

PART B

17-20 **Side, Close, XIF to** SIDECAR/**Check, —; Recov, Side, Fwd to** BANJO, **—; Fwd, Lock, Fwd, Lock; Run, 2, 3 blend to** CLOSED, **—;**
21-24 **Side, Close, XIF to** BANJO/**Check, —; Recov, Side, Fwd to** SIDECAR, **—; Fwd, Lock, Fwd, Lock; Run, 2, 3 blend to** CLOSED, **—;**
25-28 **Rock Fwd, —, Recov, —; Bwd Two-Step; Rock Bk, Recov, —; Fwd Two-Step end M facing** WALL;
29-32 **Side, Close, Fwd, —; Side, Close, XIF, —; Vine, 2, 3, 4; Pivot, —, 2 end** SEMI-CLOSED **facing** LOD, **—;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 BUTTERFLY **M face** WALL **Vine, 2, 3, Touch; (Wrap) Vine, 2, 3, Touch end both face** LOD; **(Unwrap) In Place, 2, 1/4 R Turn face** WALL, **—; (Wrap) In Place, 2, 1/4 L Turn face** LOD, **—.**

Here's a party dance that is catching on at square and round dances everywhere these days. Everyone's doing the "Birdie."

BIRDIE SONG — ESP 001
Choreographer: Malcolm Davis, March, England
This can be done by as many as you like in a square or big circle.

PART A

1 **With our hands in a "bye bye" position pretend they're birdie's beaks and "cheep," (Closing hand touching fingers to thumb) three times.**
2 **With your arms in wing position** (thumbs under or near your arm pits, elbows extended), **flap your "wings" three times.**
3 **Bend your knees and wiggle your birdie's tail feathers three times.**
4 **Clap your hands three times to the beat of the music.**

Repeat the above four motions three times.

PART B

Make a right hand star and turn it eight steps. Reverse with a left hand star eight steps. Repeat this action twice then go back to the A sequence.

SEQUENCE: The entire dance goes thru three and one half times until the final "cheep." You may choose to make up your own steps to the star sequence, or it can easily be used as a mixer.

SINGING CALLS

PICK UP THE TEMPO
By Vernon Jones, Arlington, Texas
Record: Blue Star #2179, Flip Instrumental, with Vernon Jones
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade that ring now
Get back swing your lady around
You gotta join hands circle left

Roll it around you go left allemande
You gotta weave your ring and
Pick up the tempo just a little and
Take it on home do sa do and promenade
Time takes care of itself leave time alone
Just pick up the tempo just a little
And take it on home
FIGURE
Those heads promenade go about halfway
Down the middle gonna square thru go four
Four hands and then pass the ocean
Recycle around sweep a quarter more
Square thru three quarters round the ring
Trade by swing that corner once promenade
Time takes care of itself leave time alone
Just pick up the tempo just a little
And take it on home
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GONNA TAKE MY ANGEL OUT TONIGHT

By Jim Davis, Auburn, Washington
Record: Desert # 2, Flip Instrumental with Jim Davis
OPENER, ENDING
Gonna take my angel out tonight
Gonna kick our heels and have
Ourselves a good time
Walk around the corner lady
See saw your own men star right now
Left allemande the corner
Swing your own and promenade her
Gonna take my angel out tonight
She's overdue to have a good time
MIDDLE BREAK
Sides face grand square
Lord knows here lately we just
Ain't had the money to party
It's taking everything that we make
Just to pay the bills that we owe
Four ladies chain you
Turn and chain that lady home
Roll promenade with your darling
The income tax came back today and I got
Her slipping into her square dance clothes
FIGURE
Head two couples square thru
Four hand around the ring you go
Do a do sa do the outside pair
Make an ocean wave and ladies trade
Swing thru and the boys run
Wheel and deal and right and left thru
Touch one quarter split circulate
Swing the corner promenade her
Gonna take my angel out tonight
She's way overdue for a good time
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I'M ALREADY BLUE

By Eddie Millan, Jacksonville, Florida
Record: Mountain # 20, Flip Instrumental with Eddie Millan
OPENER, MIDDLE BREAK, ENDING
Four ladies chain turn 'em around then
Rollaway and circle left and
Four ladies rollaway circle to the left
Left allemande the corner weave the ring
These brown eyes that adore you
Are already red
Swing the partner around
Then promenade home
I'm turning green with jealousy when
I think of him and you and you haven't
Even said goodbye and I'm already blue
FIGURE #1 (Mainstream)
Head pair go right and left thru
Turn a girl you know then square thru
Count 'em four hands you go
Touch one quarter
Girls fold double pass thru
Face to the right and ladies trade do a
Ferris wheel you know centers square thru
Three quarters around you go
Swing the corner then promenade home
FIGURE #2 (Plus One)
Heads square thru four hands you go
When you're there swing thru you know
Boy run around the girls tag the line
Face to the right boys hinge a quarter
Diamond circulate girls hinge
Ferris wheel center pass thru
Swing that corner then promenade you do
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LONELY HEART IN TOWN

By Doug Saunders, So. San Francisco, CA
Record: Rawhide # 102, Flip Instrumental with Doug Saunders
OPENER, ENDING
Circle to the left
If everyone were loved the way you love me
There wouldn't be a broken heart around
Walk around your corner see saw your own
Men star right go once around find the
Corner lady go left allemande come back
Swing your own and promenade her
If everyone knew the kind of love I do
There wouldn't be a lonely heart in town
MIDDLE BREAK
Sides face grand square
If everyone had lips like yours to cling to
Just to pick 'em up when something
Has 'em down if everyone had you to hurry
Home to there

Wouldn't be a lonely heart around
Walk around corner go back and swing
Swing your lady promenade her home
If everyone could be as loved
As you love me
There wouldn't be a broken heart in town
FIGURE
Heads square thru four hands you do
Around corner lady do sa do
Touch a quarter now walk and dodge then
Partner trade and right and left thru
Pass the ocean now recycle then
Swing your corner lady promenade her
If everyone alone had a love
Like yours to own
There wouldn't be a lonely heart in town
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

TRACKS FROM THE 1983 PREMIUM ALBUMS

The BASIC Program

Jerry Helt
Cincinnati, Ohio

Circle to the left . . . go half way
Four ladies into the middle
Four guys into the middle
With the partner do sa do
Swing partner . . . promenade home

Heads do sa do to an ocean wave
Pass thru . . . separate . . . around one
Into the middle and pass the ocean
Swing thru . . . pass thru . . . U turn back
Star thru . . . same girl . . . California twirl
Circle up four . . . head man break
Make a line . . . pass thru
Boys run to the right
Girls run to the right
Pass thru . . . ends to the center
New ends run to the center . . . pass thru
Ends trade . . . centers trade . . . pass thru
Gents trade . . . ladies trade . . . pass thru
Ends trade . . . centers trade . . . pass thru
Ladies trade . . . gentlemen trade

Lines up to the middle . . . pass thru
Wheel and deal . . . double pass thru
Everybody California twirl . . . centers zoom
New centers pass thru . . . star thru
Pass thru . . . bend the line . . . flutter wheel
Veer to the left . . . bend the line . . . pass thru
Trade by . . . star thru . . . pass thru
Bend the line . . . touch a quarter
Single file circulate once
Boy run around the girl . . . ocean wave
Boys circulate . . . ladies circulate
Gents circulate . . . ladies circulate
Swing thru . . . girls circulate
Gentlemen circulate . . . ladies circulate
Gentlemen circulate . . . all eight circulate
Boy run around the girl . . . couples circulate
Ferris wheel . . . double pass thru
First couple go left . . . next couple right
Up to the middle . . . star thru
Allemande left
Right and left grand
Promenade

The MAINSTREAM Program

Elmer Sheffield
Tallahassee, Florida

Circle left. . . walk around the corner
See saw partner . . . allemande left
Allemande thar . . . slip the clutch
Pass one . . . left allemande
Promenade home

Heads square thru
Swing thru . . . spin the top
Right and left thru . . . dixie style to wave
Boys cross fold . . . star thru . . . pass thru
Wheel and deal . . . square thru three quarters
Slide thru . . . pass thru . . . wheel and deal
Right and left thru
Square thru three quarters . . . left allemande
Promenade home

Four ladies chain
Chain 'em back three quarters 'round
Sides right and left thru
Square thru . . . slide thru
Right and left thru
Dixie style to a wave
Boys cross fold . . . turn thru
Trade by . . . square thru
On No. three right and left grand
Promenade home . . . sides square thru
Spin chain thru . . . girls circulate . . . go two
Boys run . . . wheel and deal
Touch one quarter
Scoot back . . . centers run
Ferris wheel . . . centers left allemande
Everybody right and left grand
Promenade home . . . head ladies chain
Sides square thru three hands . . . U turn back
All join hands . . . circle left
Boys square thru
Touch a quarter with the girls

Fan the top
Right and left thru . . . Dixie style to wave
Boys cross run . . . recycle . . . veer left
Ferris wheel . . . centers pass thru . . . star thru
Pass thru wheel and deal
Right and left thru . . . zoom
Square thru three quarters . . . left allemande
Right and left grand . . . promenade home

The PLUS Plateau

Melton Luttrell
Fort Worth, Texas

Circle left . . . left allemande
Forward two . . . an allemande thar
Remake the thar . . . slip the clutch
Skip one girl . . . left allemande
Right and left grand . . . promenade home

Heads square thru . . . do sa do
Spin chain the gears . . . swing thru
Boys run . . . tag the line
Face to the middle . . . load the boat
Boys pass thru . . . face out
Partner trade . . . pass thru . . . swing thru
Centers trade . . . girls run
Turn and left thru
Dixie style ocean wave
Boys trade . . . boys circulate
Boys cross run
Ladies trade . . . swing thru . . . girls circulate
Boys trade . . . boys run
Wheel and deal . . . right and left thru
Dive thru . . . pass thru . . . touch one quarter
Walk and dodge . . . chase right . . . boys run
Boys reverse that flutter . . . sweep a quarter
Veer right . . . ferris wheel . . . pass thru
Touch one quarter . . . walk and dodge
Partner trade . . . touch one quarter
Coordinate . . . couples circulate
Bend the line . . . touch one quarter
Single file circulate . . . boys run
Swing thru . . . girls circulate . . . boys trade
Boys run . . . ladies hinge
Center ladies trade . . . girls swing thru
Diamond circulate . . . center boys trade
Boys swing thru
Flip the diamond . . . ladies trade
Swing thru . . . girls circulate boys trade
Boys run . . . wheel and deal
Right and left thru . . . pass to the center
Square thru three quarters
Left allemande . . . right and left grand
Swing . . . walk all around your corner
See saw around that pretty little taw
Left allemande . . . bow to the partner

ADVANCED ONE

Pat Barbour
Montgomery County, Texas

Heads wheel thru . . . swing thru
Acey deucey . . . boys run
Bend the line
Right and left thru . . . star thru
Veer left . . . crossover circulate
Turn and deal . . . curly cross
Explode the line . . . bend the line
Pass the ocean . . . swing thru . . . boys run
Ferris wheel . . . centers pass the ocean
Explode the wave . . . left allemande
Promenade home
Sides pass the ocean . . . chain reaction
Boys run . . . girls hinge
Diamond circulate
Six by two acey deucey
Flip the diamond . . . boys run
Right and left thru . . . slide thru
Curlique . . . quarter thru
Boys run . . . bend that line . . . pass thru
Wheel and deal . . . zoom
Pass thru . . . left allemande
Grand right and left (squared sets)
Sides box the gnat . . . split square thru
Right roll to a wave . . . boys trade
Run around the girl . . . bend the line
Pass thru . . . wheel and spread
Pass thru . . . ends bend . . . split square thru
Trade by . . . curlique
Three quarter thru . . . cast three
Swing thru . . . boys run
Bend the line . . . slide thru
Left allemande . . . right and left grand
Promenade home
Sides wheel thru . . . swing thru . . . boys run
. . . bend it
Touch one quarter . . . transfer the column
Swing thru . . . boys run . . . pass thru
Wheel and deal . . . double pass thru
Horseshoe turn . . . curlique . . . quarter thru
Boys run . . . crossover circulate
Turn and deal . . . curly cross
Explode and right and left thru
Turn a quarter more . . . girls hinge
Diamond circulate double
Six by two acey deucey
Flip this diamond . . . walk and dodge
Partner trade . . . pass thru
Bend the line . . . pass the ocean
Swing thru . . . boys run
Tag the line . . . all face in
Half breed thru . . . pass the ocean
Recycle . . . veer left
Couples circulate . . . ferris wheel
Centers swing thru . . . star thru
California twirl

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Gene

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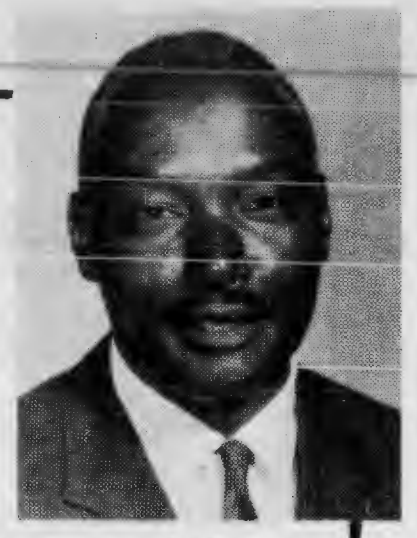
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Art Daniels, Los Angeles, California

MUSIC AND DANCING have always been a part of Art's life and it was during college days that he was introduced to square dancing. In the early years, classes he could attend were very limited so he was forced to travel a fair distance for the opportunity to learn. However, Art was both hooked on the activity and determined, so in spite of the fact that he was turned away many times, he continued on to pursue his career.

Art's first class was at Green Meadows Recreation Center in East Los Angeles, where he was employed as a recreational assistant in charge of all dance classes. There were only 12 people but they were the nucleus of the Dudes and Dames, which eventually became a club with over 100 members. While at the Center, teaching and calling to all ages and cultures, Art was also working on his Master's Degree at the University of Southern California.

A need to become better qualified led him to the Southern California Callers Association and in 1967, Art went through caller classes and became a member. Since then, he has served the Association as Vice President, Sec-



James Maxey



BA-601 Looking Over a Four Leaf Clover by Johnny Walter
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LS-102 TWO DOORS DOWN—Lee Swain
LS-201 I AM A DREAMER—Mel Roberts
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Music By Harry McLellan

retary and Membership Chairman. He also assists with the training of new callers. Art has been joined in his calling by his son, Art Junior, also a member of SCCA. His wife, Daisy, has always been actively involved and now the threesome work as a team. Each year the Daniels graduate both a square and round dance class and continue to lead the Daniels' Dudes and Dames. They have been responsible for hundreds of newcomers during Art's more than 30 years as a caller. As choreographers, Art and Daisy have four rounds to their credit. Their most recent release in June, 1982, was "That Man" on the Hi Hat label.

June, 1982, also marked Art's retirement from the L.A. school system. A gigantic send off was attended by members of the Board of Education, nine principals he worked with over 32 years, students he taught, square and round dancers, colleagues and friends. He was honored with awards and certificates, including one from the President of the United States. Art and Daisy sincerely believe square dancing has enriched their lives and hope they, in turn, have enriched the lives of others.

LETTERS, *continued from page 3*

ing on each side? Most have well-known callers. The level is Mainstream. I will give them to anyone who is willing to pay the postage.

Mildred Gould
613 Main
Libby, Montana 59923

Dear Editor:

Thank you for your fine article, "What Do You Do When the Square Breaks Down?" in July, 1982. It's hard to believe that in two



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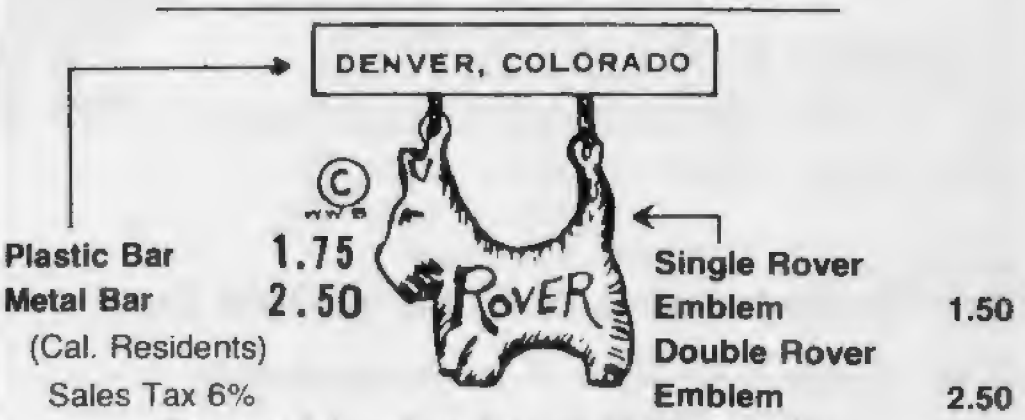
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years since taking up square dancing, we haven't been instructed on how to regroup except for a quick mention of making lines of four. It would be wonderful if callers would make this a part of their teaching as it would end some embarrassment and add pleasure to the dancing.

Name Withheld on Request

Dear Editor:

We will not be renewing our subscription to SQUARE DANCING, which we have enjoyed immensely. Sickness intervened in our dancing and we were not able to keep up when we returned. The music kept getting faster and faster to keep young adults in the group interested, but we felt embarrassed and uncomfortable, although we're sure it was not deliberate. We're disappointed as square dancing sure looked like a lot of fun.

Peg and Bob DeTroia
San Diego, California

Dear Editor:

Is there another callers' organization (in addition to the Champlain Valley Callers' Association) comprising callers from both Canada and the U.S. in one association? Is there an organization comprising dancers from both countries in one association (as our Border Booster Square Dance Association)? Have any square dancers bettered our feat of dancing 1 hour and 12 minutes, non-stop, on a float? Has any other caller called non-stop for 1 hour and 12 minutes on a float? We would appreciate some feedback.

Loretta Clukey
Newell Court
Morrisonville, New York 12962

Dear Editor:

If a caller intends to help certain dancers or

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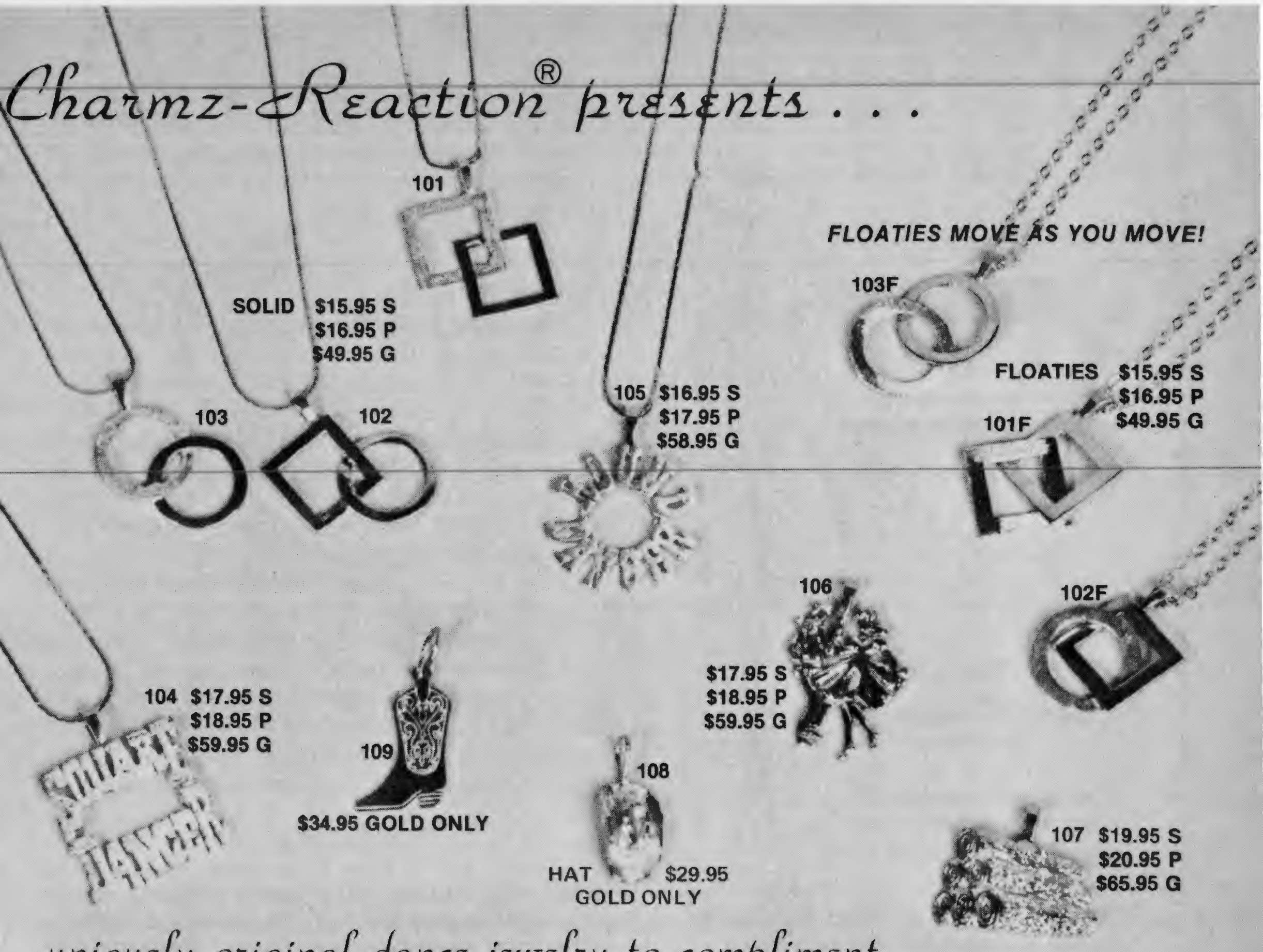
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squares during a tip, that tip should be classified as a workshop, not a dance. Callers should at least have a dance every other tip, instead of teaching, so an evening won't be all in favor of the beginners.

Lloyd Tucker
Kansas City, Kansas

Dear Editor:

We have brought a number of friends to watch square dancing through the years in hopes of encouraging them to learn. Invariably their comments are, "Why do the women wear their dresses so short?" If the ladies only knew how they looked to others, they might lengthen their dresses a bit. Only the very young should wear their dresses above their knees.

Name Withheld on Request

Dear Editor:

Would it be possible to include, either in the front or the back of each issue, a blank page suitable for making notes? I frequently find that I like to expand on your index and make notes about certain articles which contain information I can use in my calling or instructing.

Charles Barnett
Port Townsend, Washington

Including a blank page would certainly make our work easier, but I would imagine a number of subscribers might yell "foul." Perhaps you could tape 3" × 5" cards to the pages you want to expand. — Editor

Dear Editor:

Our club is celebrating its 40th anniversary in March. We have been informally told, from time to time, that our club is one of the oldest in the country and possibly the oldest east of the Mississippi. We would appreciate hearing



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from any other groups who feel they might be older than we are. Thank you.

Frank LaGrotteria
85 East Street
Pittsfield, Massachusetts 01201

Happy birthday to all of you! Any other groups who feel they can match or beat this claim to longevity are invited to write Frank directly. However we'd be interested in hearing as well.
— Editor

Dear Editor:

Art Shepherd and a group of 38 dancers visited and danced with our club last August. We are sister clubs, as is our town of Christchurch twinned with Christchurch, New Zealand, so it was quite an occasion with the mayor attending and receiving an address from his counterpart in New Zealand.

Johnny and Renee Hayes
Dorset, England

Dear Editor:

I learned early in life that when a person said something that upset or angered me, instead of saying something back to him, I had to look within myself for any problem that



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needed to be straightened out. I find when I am in good physical and mental health there is hardly anything that another person can say or do that will bother me. So when you are in a square, if someone says something to you that annoys you, look within yourself. Remember, smile and the world will smile with you.

Lloyd Tucker
Lenexa, Kansas

Dear Editor:

I am taking square dancing lessons but I began late and am having a hard time catching up with the other students. The teacher doesn't repeat what he taught the last lesson, so it makes it impossible to learn and I get tired of having others grab me and turn me in the right direction. Do you have something I could get that would help?

Louise Hutchins
Salinas, California

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ADDITIONAL BIG EVENTS

Many listings for festivals, special dances, etc. were received too late to be included in this annual collection. We regret that these had to be omitted. To those who sent these dates to us, and to all of you looking for additional events to include as part of your 1983 square dance experience, we invite you to read the monthly Date Book. Each month includes a list of that and the following month's "Big Events." Clubs, associations and individuals are invited to submit dates.

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SINGING CALLS

PICK UP THE TEMPO — Blue Star 2179
Key: G Tempo: 130 Range: HB
Caller: Vernon Jones LD
Synopsis: Complete call printed in Workshop.
Comment: The music on this record has a good beat. Vernon gives a rhythmic rendition to this nicely timed release. Dancers enjoyed it. This record makes you want to dance.
Rating: ☆☆☆☆

MOUNTAIN OF LOVE — Rawhide 103
Key: B Flat Tempo: 120 Range: HB
Caller: Dick Waibel LB Flat
Synposis: (Break) Four ladies chain — chain back home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — in middle square thru — swing thru — boys run right — couple circulate — half tag — scoot back — swing corner — left allemande — promenade.
Comment: Two good releases by Rawhide this month including instrumental, calling and choreography. Has a nice melody. Congratulations to this new company. Rating: ☆☆☆☆

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

THAT'S THE WAY THE GIRLS ARE IN TEXAS — Desert 4
Key: C Tempo: 130 Range: HC
Caller: Art Tangen LC
Synopsis: (Break) Four ladies promenade — home box the gnat — swing — join hand circle — allemande corner — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — with outside two right and left thru — rollaway half sashay — swing thru — recycle around the ring — veer to left — ferris wheel — move into middle centers pass thru — swing corner — promenade.
Comment: A release that has a good square dance feel and is well called. The figure is Mainstream and easily danced. This reviewer's opinion is that the second voice was not needed though it did not detract. The rhythm of this record has a good effect on the dancers. Rating: ☆☆☆

HIGHWAYS RUN FOREVER — Blue Star 2178
Key D Tempo: 130 Range: HB
Caller: Nate Bliss LA
Synopsis: (Break) Circle left — boys star right — left allemande corner — weave ring — swing — promenade (Figure) Heads square thru four hands — swing thru — boys run — bend the line — do sa do — fan the top — swing thru — boys trade — turn thru — left allemande — promenade.
Comment: A rhythmic dance nicely called. The choreography was well accepted by the dancers. Fan the top, swing thru and turn thru worked very nicely. The melody line is not difficult and callers with adequate singing voices will enjoy. Rating: ☆☆☆

I'M ALREADY BLUE — Mountain 20
Key: D Tempo: 130 Range: HD
Caller: Eddie Millan LD
Synopsis: Complete call printed in Workshop.
Comment: A really rhythmic release with good

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musical background. The figure is well timed using a diamond circulate. One of the better releases by Mountain recordings according to this reviewer. A very danceable record.
Rating: ☆☆☆☆

LIGHTS ON THE HILL — Lore 1204
Key: D Tempo: 128 Range: HA
Caller: Owen Klibbe LA
Synopsis: (Break) Sides face grand square — left allemande corner — do sa do — left allemande — come back promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — right and left thru with outside two — curlique — split circulate — boys run right — reverse the flutter — promenade.
Comment: Lots of dance movement on the record but well and closely timed. The music is average as is the melody. The Australian accent by Owen is well accepted and easily understood. Rating: ☆☆☆

PALOMA BLANCA — Ocean OR 1
Key: C Tempo: 130 Range: HC
Caller: Jerry Barnes LC
Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — cloverleaf — girls square thru three quarters — swing — promenade (Alternate Figure) Heads square thru four hands — swing thru — boys run — girls hinge — diamond circulate — flip the diamond — recycle — pass to center — square thru three quarters — swing — promenade.
Comment: A different release with two voices that harmoniously seem to fit far better than male and female duet teams. The Mainstream figure is average and the alternate figure is very adequate. Callers may like the melody line or dislike it, only a listen will determine

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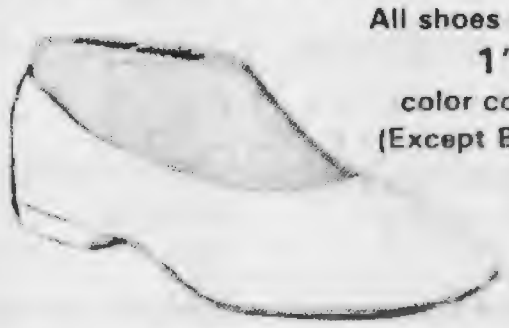
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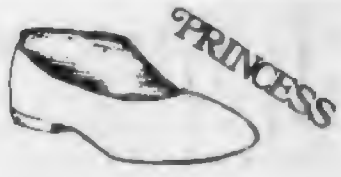
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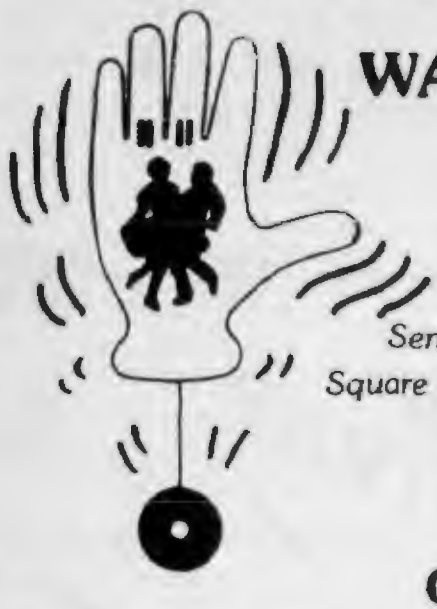
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their taste. Overall a good release.
Rating: ☆☆☆

LATE NITE LOVIN' MAN — El Dorado 103A
Key: A Tempo: 130 Range: HC Sharp
Caller: Jerry Bradley LC Sharp
Synopsis: (Break) Sides face grand square — four ladies promenade — swing — promenade (Figure) Heads square thru four hands — meet sides right and left thru — swing thru — swing thru again — girls run right — tag the line and face in — pass thru — boys fold — swing corner — promenade
Comment: A rock type record with a nice execution by Jerry. The figure is standard using a tag the line and fold movement that is nicely timed. The caller can adjust accordingly to keep the tune from becoming monotonous. Good music is offered. Rating: ☆☆☆

JAIL HOUSE ROCK — Blue Star 2180
Key: D Tempo: 128 Range: HF Sharp
Caller: Rocky Strickland LB
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande corner — weave ring — swing own — promenade (Figure) Head couples square

More REVIEWS on page 70

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Comment: A rocking release that falls in line with its name. Not too much of a melody line offered by Rocky but he really seems to enjoy what he is doing. The girl backup singers added to the sound. Some callers will really enjoy doing this one. The figure is Mainstream. It's an unusual one — that's why the rating is offered. Rating: ☆☆☆☆

SMALL SMALL WORLD — Prairie 1058
Key: E Tempo: 132 Range: HC Sharp
Caller: Rennie Mann LE

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Alternate Break) Sides face grand square — allemande left corner — home do sa do — allemande left again — promenade (Figure) Head couples promenade halfway — into middle square thru four hands — right and left thru — veer to left — couples circulate — crossfire — walk and dodge — partner trade — swing corner — promenade.

Comment: Rennie pulled out a tune that was quite popular a few years ago. The use of crossfire and walk and dodge requires dancers to be alert for it is closely timed. A fine job of yodeling by Rennie. Well worth a listen. Rating: ☆☆☆☆

LONELY HEART IN TOWN — Rawhide 102
Key: E Tempo: 130 Range: HB
Caller: Doug Saunders LB

Synopsis: Complete call printed in Workshop.

Comment: This release is well recorded and caller capably executes the dance figures. This has nice music and strong beat emphasis with a Mainstream figure. Rating: ☆☆☆☆

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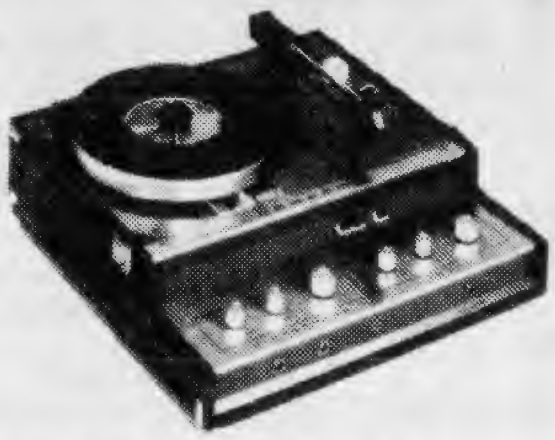
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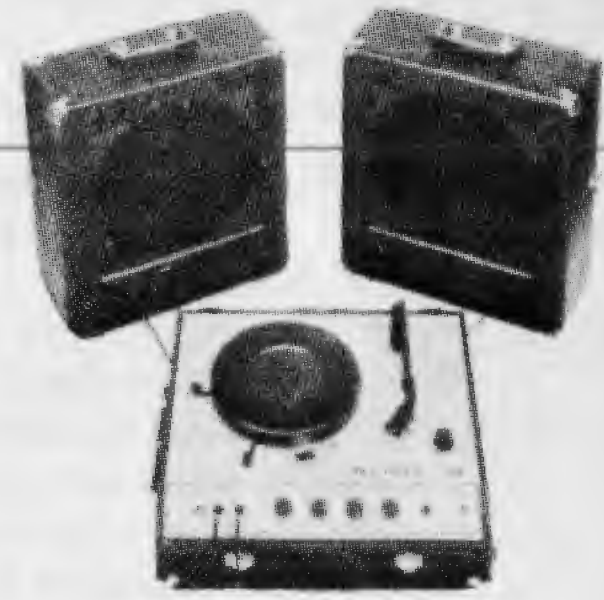
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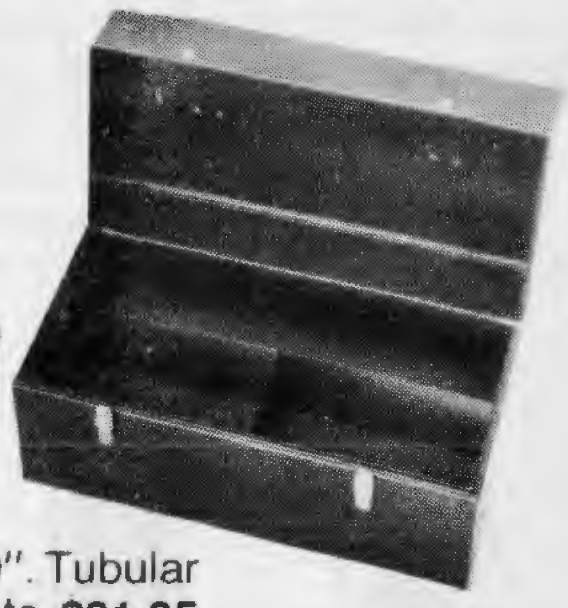
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TB 221 I'll Fly Away by B. Bennett
TB 222 Without Love by Stan Russell
TB 223 Raisin' Cain In Texas by R. Bennett
TB 224 She Thinks I Still Care by Will Larsen
TB 225 My Little Bundle Of Southern Sunshine by Chuck Myers
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MIDNIGHT FLYER — Blue Star 2177
Key: C Tempo: 130 Range: HC LC
Caller: Jon Jones
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing own — promenade (Figure) Heads promenade halfway — down middle square four hands — right and left thru — slide thru — square thru again — trade by — swing corner — promenade
Comment: A tune that callers should have no problem in calling to. Callers may want to take a listen for their own use. Music is Blue Star all the way. The figure works nicely. The slide thru and roll may be a move to watch for.

Rating: ☆☆☆

YOU'RE SINGING OUR LOVE SONG — Bee Sharp 120
Key: G Tempo: 128 Range: HB LC Sharp
Caller: Mal Minshall
Synopsis: (Break) Four ladies grand flutterwheel — circle left — ladies center — men sashay — circle left — ladies center — men sashay — circle left again — allemande corner — grand right and left — promenade (Figure) Head two couples promenade halfway — down middle pass the ocean — double swing thru

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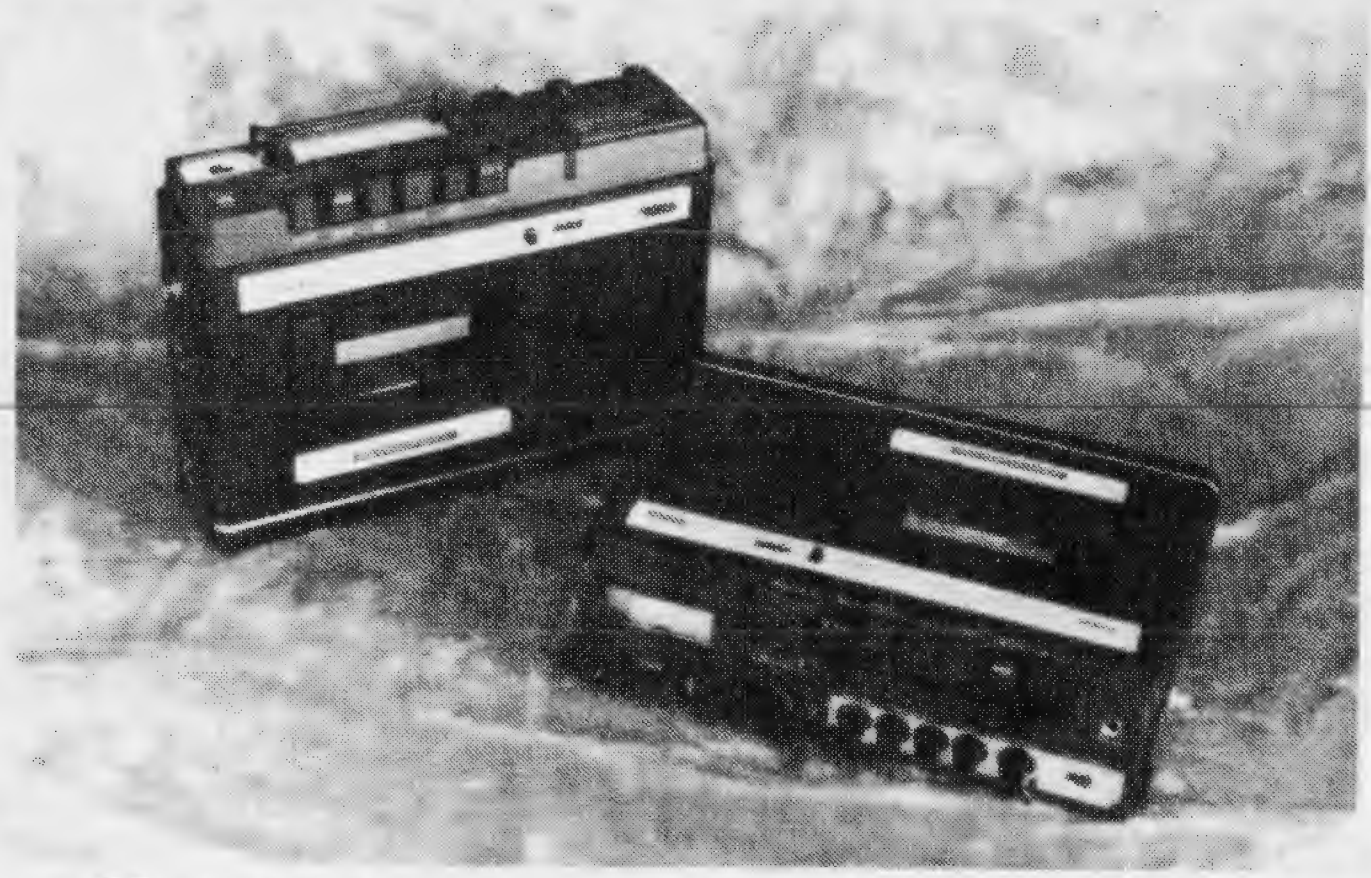
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— swing thru — boys run right — ferris wheel — center two square thru three quarters — swing corner — promenade.

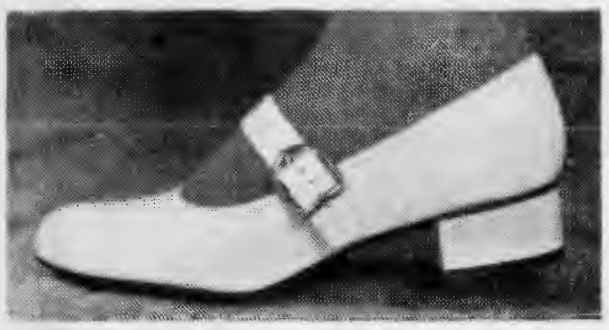
Comment: The sound of this release is quite hollow and lacks fullness. This recording does not do justice to the caller. The instrumental side is clear and well accepted. The figure is very adequate. Rating: ☆☆

LOVE'S FOUND YOU AND ME — Desert 5
Key: D Tempo: 130 Range: HB
Caller: Troy Ray LA

Synopsis: (Open & End) Circle left — walk around corner — see saw own — allemande left — weave ring — do sa do — promenade (Middle Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — split the outside two — around one line of four — box the gnat — right and left thru — square thru three quarters — partner tag (or partner trade) — allemande left — come back swing — promenade.

Comment: Another good rhythmic release by Desert Records this month. A dance figure that is not too unusual. The use of partner tag if

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offered. Music is adequate with a strong beat. The calling is clear.

Rating: ☆☆☆

LIVING IN THESE TROUBLED TIME — El Dorado 203
Key: C Tempo: 130 Range: HA
Caller: Don Poling LC
Synopsis: (Break) Four ladies chain — chain back home — join hands circle left — left allemande — weave right — do sa do — promenade (Figure) Heads promenade halfway — down middle full square thru — touch one quarter — scoot back — boys run — pass thru — partner tag — trade by — swing corner — promenade her.
Comment: Good instrumental with a solid background of music. The melody is simple and the figure offers nothing more difficult than a scoot back. The use of a harmonica and organ in the instrumental add to the dancers' enjoyment.

Rating: ☆☆☆

GONNA TAKE MY ANGEL OUT TONIGHT — Desert 2
Key: A Tempo: 128 Range: HC Sharp
Caller: Jim Davis LA
Synopsis: Complete call printed in Workshop.

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Comment: A nice sound and feeling on this release. The calling is good and distinct. The added female voice did not affect the overall calling as some do when dancers are trying to hear the call. Choreography is well timed.

Rating: ☆☆☆☆

TAKE ADVANTAGE OF ME — Blue Star 2176
Key: C Tempo: 130 Range: HE
Caller: Lem Gravelle LG
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing own — promenade (Figure) Heads promenade halfway — side couples square thru four hands — right and left thru — eight chain six — swing corner — promenade.

Comment: A nice melody line with a dance figure that can be enjoyed by all groups. The hardest part of the figure is an eight chain six. Lem seems to enjoy what is doing.

Rating: ☆☆☆

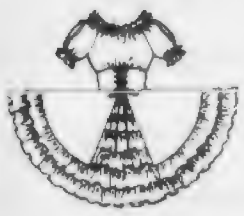
SECRET LOVE — Blue Star 2175
Key: D Tempo: 130 Range: HD
Caller: Nate Bliss LA
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande —

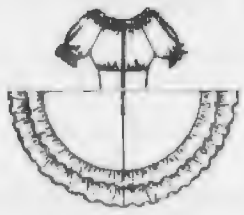
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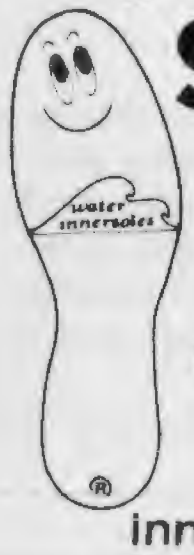
weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — flutterwheel — sweep one quarter more — pass thru — do sa do — eight chain four — swing corner — promenade.

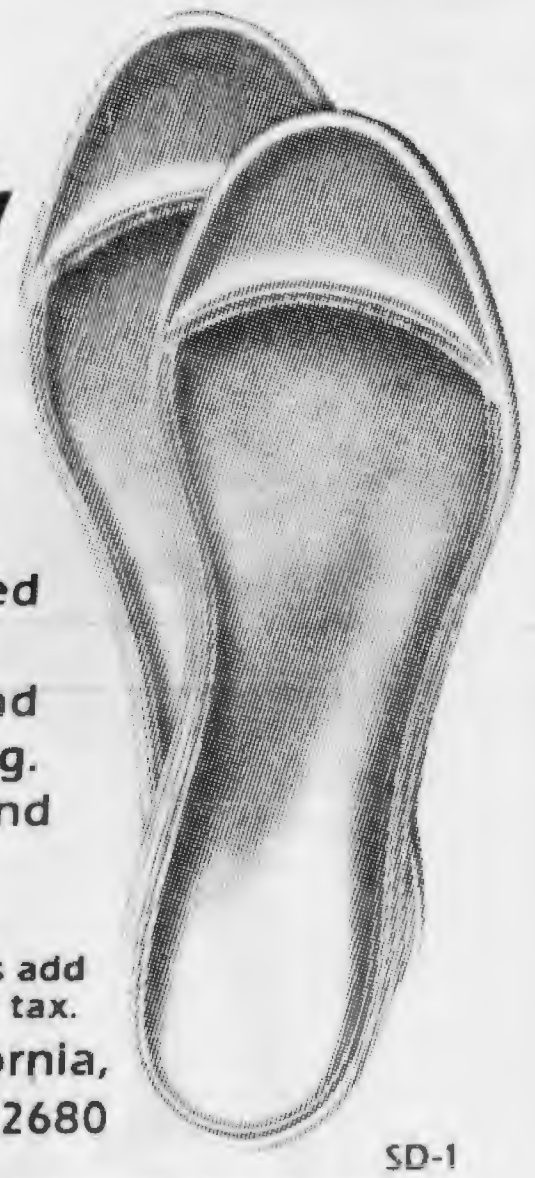
Comment: A nice tune all will remember. Callers may have to practice to execute and if the high notes are not a problem then all is well. The figure is simple and can be used for a middle of the evening dance. Nate's voice adds to the enjoyment. Rating: ☆☆☆☆

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ALL I'M MISSING IS YOU — Lore 1205
Key: A Tempo: 130 Range: HC Sharp
Caller: Bob Graham LG Sharp
Synopsis: (Opener & End) Circle left — men star by right — left allemande — weave ring — do sa do — promenade (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Heads touch one quarter — walk and dodge — circle four — break make a line — pass thru — chase right — boys run — slide thru — square thru three hands — swing corner — left allemande — promenade.

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Comment: A release that has enough dance movement to keep dancers happy. The music is average but the recording allows dancers to hear the call over the music. Dancers had mixed emotions but overall felt it was above average. Rating: ☆☆☆

BIG EVENTS, *continued from page 18*

Convention, New Convention Center, Knoxville, TN — (O'Neal) PO Box 59, Lenoir City 37771 (615) 986-8892

Aug. 19-21 — 7th Alabama State Festival, Westgate Park, Dothan, AL — 1003 Monterey Ct., Dothan 36303

Aug. 26-27 — 8th Annual Montreal Area S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec — PO Box 906, Pointe Claire-Dorval H9R 4Z6

Aug. 31 — Warm-Up Dance, VFW Hall, Islin, NJ — 37 Mead St., Newark 07106

Sept. 2-4 — 13th Annual Singles Dance-A-Rama, Marriott Hotel, Denver, CO — PO Box 22141, Denver 80222 (303) 452-9226

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Sept. 9-10 — 3rd Annual Rim Country Festi-

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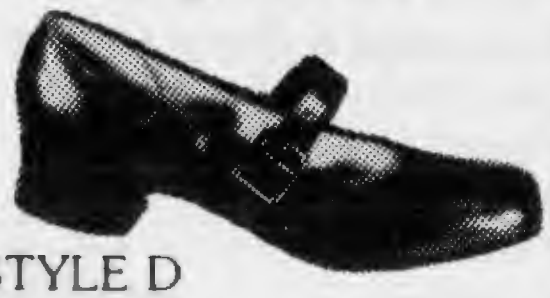


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P 122 Greatest American Hero by Ron Marion
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ST 603 Peel The Top/Chase Right
ST 604 Coordinate/Triple Trade
ST 605 Turn & Left Thru/Trade The Wave
ST 606 Triple Scoot/Teacup Chain/ Anything & Roll
ST 607 Review Of Plus Calls
ST 608 Follow Your Neighbor/ Explode The Wave
ST 609 Relay The Deucy/Cross Fire
ST 610 All 8 Spin The Top/ Remake The Thar
ST 611 3/4 Tag The Line/Ping Pong Circulate/Grand Swing Thru
ST 612 Singing The Blues/Detour (Review of Plus calls)

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Sept. 10 — South Dakota Summer Festival, Yorktown, SD

Sept. 10 — 19th Annual ORA Fall Round-Up, Bell Auditorium, Augusta, GA — 422 Kemp Dr., Augusta 30909 (404) 736-2440

Sept. 10 — Sierra Squares 27h Anniversary, Fairgrounds, Sonora, CA — 20115 Woodchuck Rd., Sonora 95370 (209) 532-8523

Sept. 15-17 — 12th Annual Georgia State S/D Convention, Macon, GA

Sept. 16-18 — Fun Festival, Angels Camp, CA

Sept. 17-18 — Festival of Fun, Stockton, CA

Sept. 23-24 — ASDCU Fall Festival, Salt Palace, Salt Lake City, UT — 1372 McCormick Way, Salt Lake City 84121

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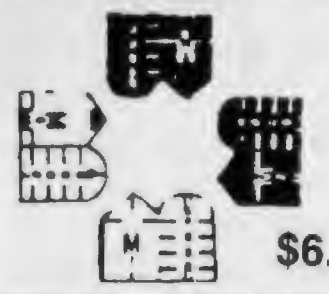
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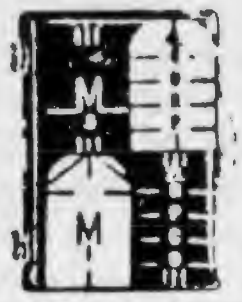
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Oct. 1 — Indiana Callers 33rd Festival, Northview Jr. High School, Indianapolis, IN
Oct. 8 — Silver Jubilee, Ogden, UT
Oct. 14-15 — Fall Festival, Wichita, KS
Oct. 14-16 — 27th Annual Jubilee, Santa Clara, CA — PO Box 1559, Los Gatos 95031 (408) 842-7945
Oct. 21-22 — Nortex 23rd Annual Roundup, Dallas Convention Center, Dallas, TX — 3200 Colony Dr., Mesquite 75150
Oct. 21-23 — 24th Missouri State Convention, Sedalia, MO — 2624 Jackson, Joplin 64801
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Nov. 11-12 — Great Smokey Mountain Festival, Gatlinburg, TN
Nov. 12 — Rock'n Rebs Annual Fall Special, First Christian Church, Pine Bluff, AR
Nov. 18-19 — 21st Mid-South Festival, Cook Convention Center, Memphis, TN — 5368 Meadowick, Memphis 38115 (901) 363-7775
Nov. 27 — 8th Annual Fall Frolic, Mesa, AZ

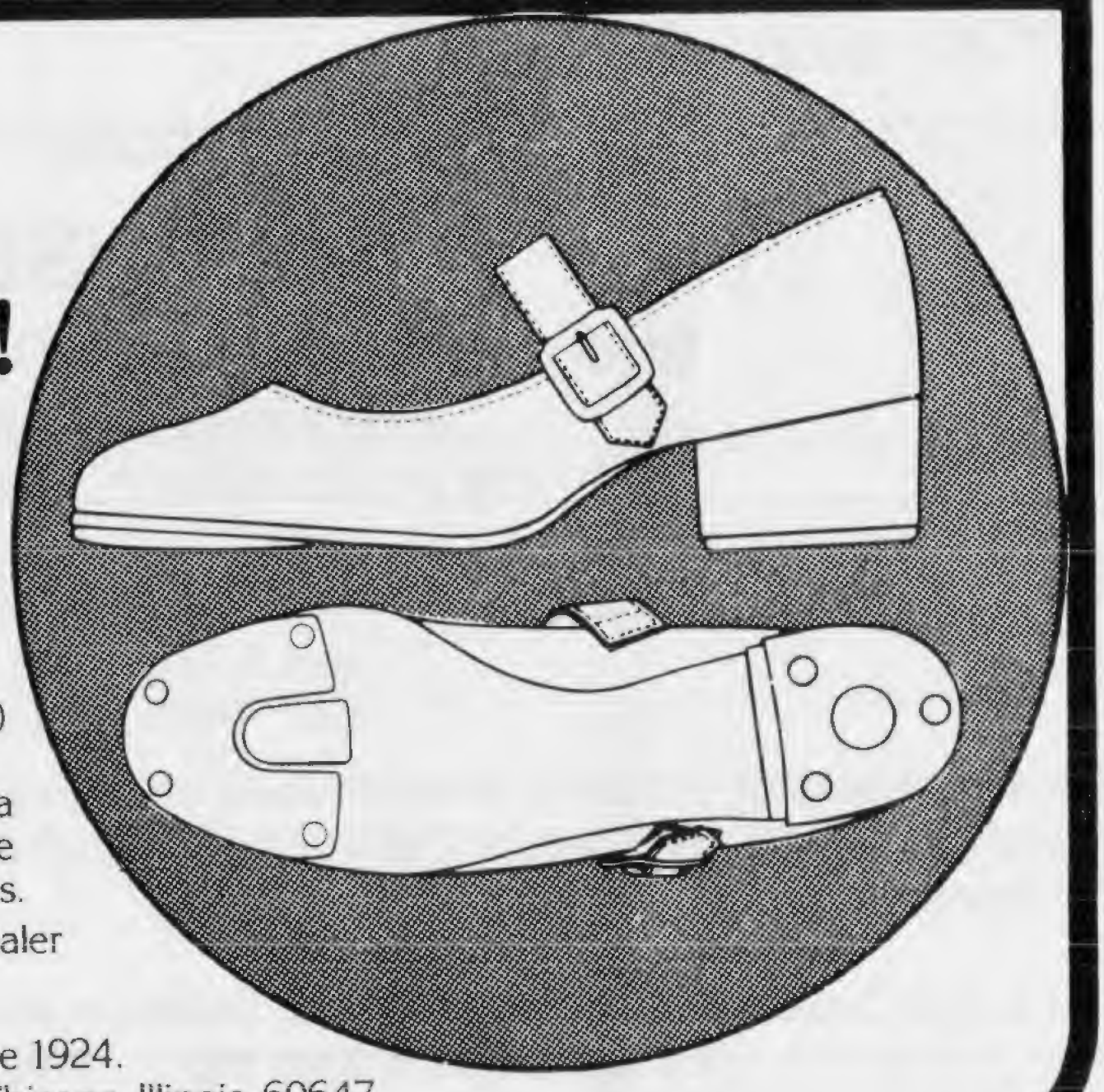
DATES IN THE FUTURE

Over the coming months Datebook will print the dates of big events of the current and the next up-coming month. The listings in this year-long schedule will be our starting place and additional dates will be added as they are received and as space permits.

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SINGLES, *continued from page 27*

other singles to get a partner to dance. Conventions are starting to provide more activities for us so that we can enjoy these functions more. We need solos' after parties so we can meet other singles on a social level. We need attention in the area of housing. Just because we're single doesn't necessarily mean we're broke and need dormitory housing. While many may want that kind of housing at a convention, it should be our option, not automatic.

We presently have a Singles' State Convention in California and there will be a Singles' National Convention in Denver, Colorado, September 2-4, 1983.

We need to make our voice heard in association meetings, state council meetings, convention committee meetings — anywhere a word about singles might help our cause. The 1983 National Convention in Louisville will have a lot of singles' activities. The Louisville B'n'B chapter loaned the Convention $4,000

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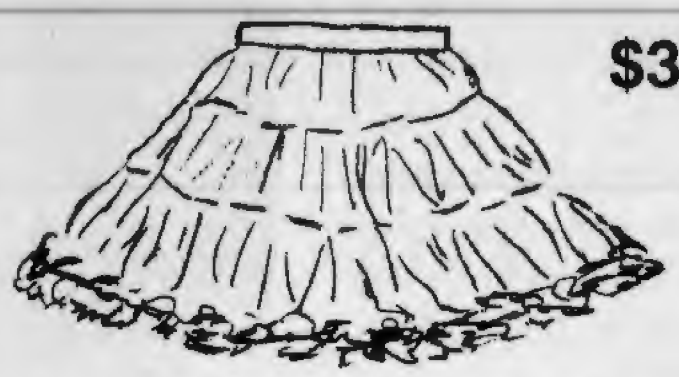
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start-up money. Louisville B'n'B's are also on a lot of the committees.

Singles are well represented on the California State Square Dance Council; the president, Ms. Joni Fischer, is single and a B'n'B member.

The keys to the success of the singles' square dance movements are basic. Success is spelled S-O-L-O:

Support all singles' activities
Organizations — become active and help form policy
Let others know what our needs are
Others — get all your friends involved.

It's only through hard work by a lot of people that we are where we are today. It's only by a lot more hard work on the part of many people that we will achieve our goals. We are looking for singles' square dancing to exist in peace and harmony with the rest of the square dance world.

We are witnessing a dramatic growth of singles' square dancing. Let's work together to assure that it will be a healthy growth.

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NATIONAL SQUARE DANCE DIRECTORY

1983 Edition Available in March, 1983

Fourth Edition will list over 9,000 square, round, contra and clogging clubs in the U.S., Canada and around the world. Includes type of club, level of dancing, when and where to dance and a person to contact concerning the club. The new edition includes a Directory of Festivals section.

$6.00 per copy (plus $2.00 postage)
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1983 NATIONAL DIRECTORY

The 1983 edition of the National Square Dance Directory will contain data on more than 9,000 square, round, contra and clogging clubs in the United States, Canada and around the world. This edition will also include several new features, such as a directory of festivals and a directory of callers/leaders. The organizations' products/services' sections have been expanded to provide additional information.

The Directory will be available in March at some 400 local square dance and western stores. Inquiries about special club prices should be directed to National S/D Directory, PO Box 54055, Jackson, MS 39208, or telephone (601) 825-6831.

IN MEMORIAM

In September Howard "Obe" O'Brien, Dubuque, Iowa, passed away. He was a caller and teacher for 25 years and will be sadly missed by his many square dancing friends.

John McCannon, past president of the Texas State Federation of Square and Round Dancers and an active member of the National Square Dance Convention Executive Committee passed away last October. John was a staunch and active supporter of all parts of the activity and he will be greatly missed.

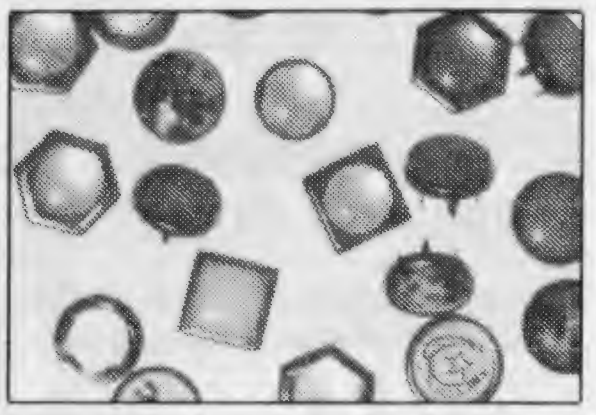
Clark Cummings, long-time caller in Montana, passed away last August. Clark attended his first square dance in 1952, called by Dr. Lloyd "Pappy" Shaw. Clark will be missed by dancers and callers, whom he helped along the way.

TRADITIONAL, *continued from page 28*
nal country dance remains and the grace and dignity have been replaced by the joie de

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vivre of our westward ho, rough and ready American pioneers. Who is to say if something good has been lost or something worthwhile has been created? The resulting dance must have been good since it has survived many generations in traditional western square dance circles."

CONVENTION, *continued from page 40*

be mainly for callers and those who cue rounds.

Among the more than 80 education programs will be a forum aimed at high school teachers in the Louisville area. Approximately 1,500 have been invited to attend and pick up college credits for the series of lectures, demonstrations and workshops.

And don't forget the Publications Display where 200 or more square dance organizations will show how they get their news out to their members, from the one-page mimeographed newsletter to the slick-paper, magazine-type publication with color.

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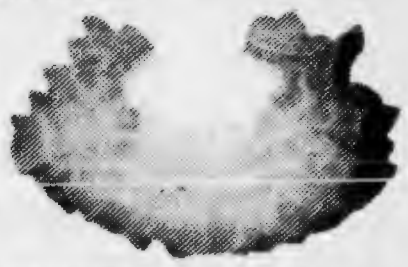
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Authentic Patterns, 77
B 'N' B's International, 63
B & S Square Dance Shop, 87
Badge Holders, 89
Blue Engravers, 55
Bob Cat Records, 88
Brahma Records, 54
C & C Originals, 60
Calico House, 54
Campau, 86
Chapparral Records, 67
Charmz-Reaction, 57
Chinook Records, 89
Clinton Instruments, 53
Coast Shoes, 6
Dancer's Corner, 54
Davis, Bill, 84
Dell Enterprises, 67
Dixie Daisy, 74
Dress for the Dance, 92, 93
Elaine's of California, 82
El Dorado Records, 66
ESP Records, 2
Fann Burrus Collection, 58
Florida Convention, 88
Four Square Dance Shop, 61
Gordon Bros. Shoes, 96
Grenn Records, 56
Guernsey International, 81
Hanhurst's Tape & Record Service, 72
Happy Feet, 78
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Hilton Audio, 44

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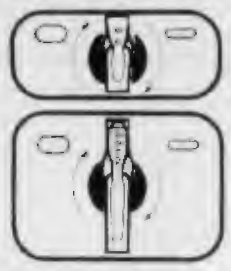
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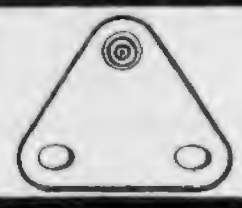
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Kalox Records, 61
Kwik-Sew, 75
Kopman, Lee — Tapes, 74
Kush, JR, 76
Lenore Enterprises, 64
Leo's Advanced Theatrical, 82
Lightning-S Recods, 54
Local Dealers, 62, 63
McGowan Pennants, 77
Mail Order Record Service, 70
Marex Badges, 66
Melody Records, 64
Merrbach Record Service, 71
Micro Plastics, 86
National S/D Directory, 86
Old Pueblo Trader, 66
Ox Yoke Shop, 84
Peters, Bill, 59
Rawhide Records, 76
Red Boot Records, 4
Rochester Shoe Store, 79
Roofer's Records, 86
Ruff, Bob, 83
Sewing Specialties, 70
Scope Records, 78
Shirley's S/D Shoppe, 80
Shopper's Mart, 90, 91
Simkins, Meg, 83
Smith, Nita, 95
Square Dance Record Roundup, 73
Square Tunes Records, 80
T & C Enterprises, 56
Thunderbird Records, 72
Tortuga Express Hawaii Tour, 5
Vee Gee Patterns, 79
Weber Shoes, 65
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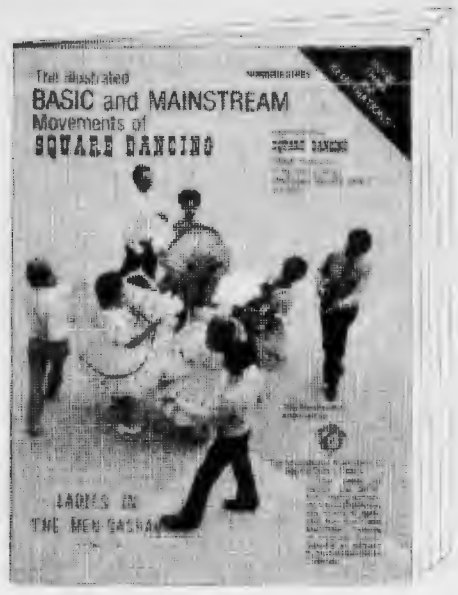
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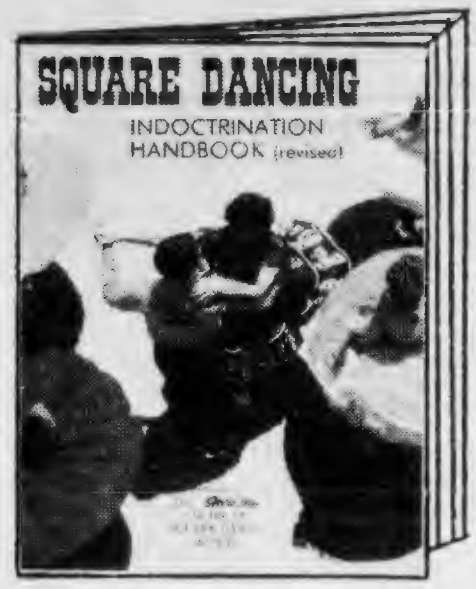
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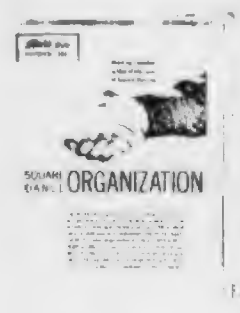
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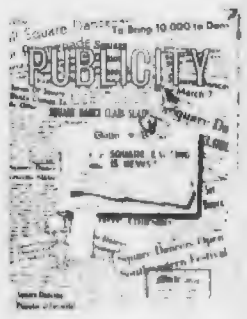
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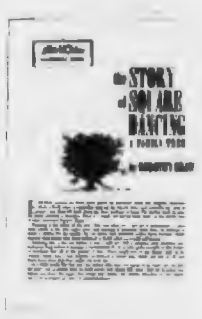
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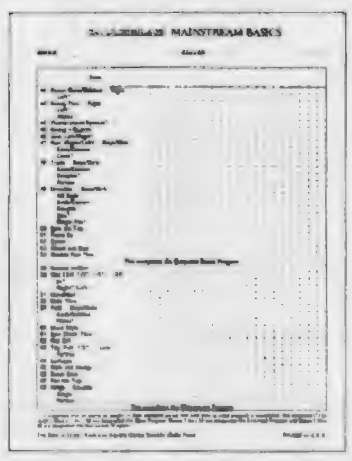
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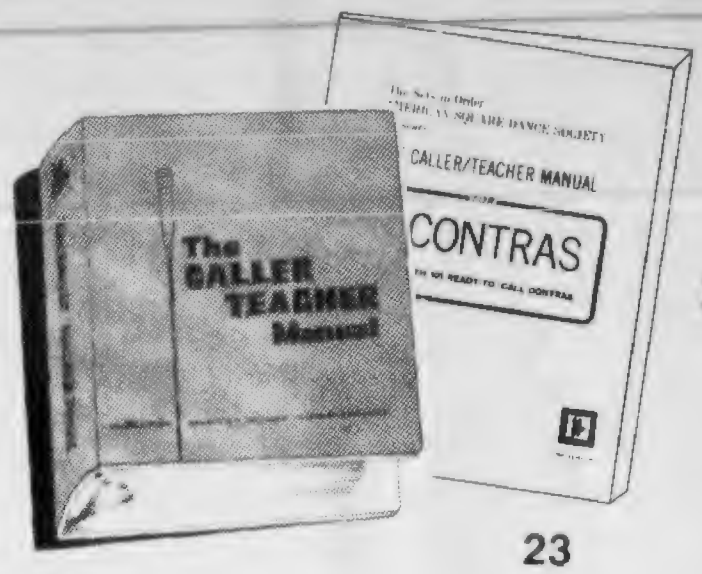
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IMPORTANT: Pay the amounts listed below and we will adjust each order and bill customers for the actual postage.



22 23



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IMPORTANT — POSTAGE COSTS

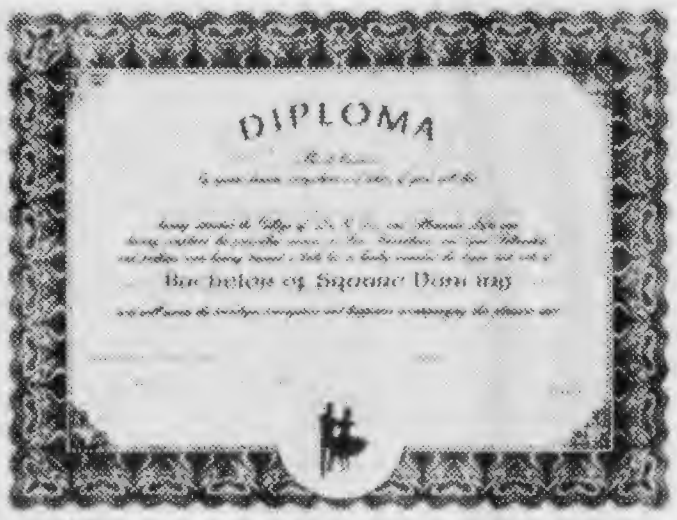
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BASIC/MAINSTREAM HANDBOOKS 1 to 6 books 75¢; 7-12 $1.00; 13-26 $1.60; 27-50 $2.20; 51-100 $3.50.
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Mainstream Caller/Teacher Manual $4.00 each, all other manuals 65¢ each.
DIPLOMAS (either Square or Round Dance) 1-10 70¢; 11-20 95¢; 21-50 $1.50; 51-100 $1.85.

RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 90¢ for 1 or 2; $1.10 for 3; $1.35 for 4. Add 15¢ additional postage for each record over 4.

NOTE: In many cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.
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22. ALL NEW Caller/Teacher Manual thru Mainstream. Expandable loose-leaf edition ($29.95)
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25. Round Dance Manual — Hamilton ($6.00)



26
27



28



29

26. Square Dance Diplomas — for your graduates. Min order 10 (15¢ each)
27. Round Dance Diplomas — Minimum order 10 (15¢ each)
28. Microphone Cozy ($9.90 plus $1.15 postage)
29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

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Raleigh, N.C. 27606

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Goldsboro, NC 27530

WHEEL AROUND COUNTRY WESTERN WEAR
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P.O. Box 3055
New Bern, N.C. 28560

* OHIO

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F & S WESTERN SHOP
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Toledo, Ohio 43609

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Pharr, Tx. 78577

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Tulsa, Oklahoma 74112,

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Claremore, OK 74017

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Lubbock, Tx. 79413

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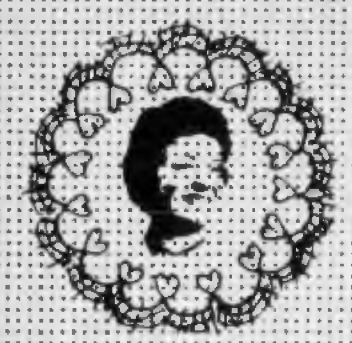
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